

# THE CLASSICAL JOURNAL

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MIDDLE WEST AND SOUTH WITH THE COÖPERATION  
OF THE CLASSICAL ASSOCIATION OF NEW ENGLAND AND  
THE CLASSICAL ASSOCIATION OF THE PACIFIC STATES

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# THE CLASSICAL JOURNAL

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NUMBER 1

## Editorial

### MEMBERSHIP AND FINANCES

We submit herewith tables showing the status of membership in the Classical Association of the Middle West and South and allied Associations for the year ending February 28, 1941, also an audited report of receipts and disbursements from September 1, 1940, to June 30, 1941.

#### Report on Membership

TABLE I.—THE CLASSICAL ASSOCIATION OF THE MIDDLE WEST AND SOUTH

	Net Gain or Loss <sup>1</sup>	Percentage Gain or Loss	March 1, 1941				March 1, 1940			
			Memb.	Ann'l. Subs.	Free Copies to Seniors	Total	Memb.	Ann'l. Subs.	Free Copies to Seniors	Total
Alabama	+1	+7.7	14	9	—	23	13	8	1	22
Arkansas	-2	-10.0	18	4	5	27	20	6		26
Colorado	-5	-12.2	36	6	1	43	41	7		48
Florida	-3	-11.1	24	10	4	38	27	11		38
Georgia	+10	+47.6	31	16	5	52	21	13		34
Illinois	-3	-1.1	270	61	15	346	273	60	18	351
Indiana	+21	+13.7	174	32	19	225	153	30	26	209
Iowa	+6	+6.8	94	10	16	120	88	13	4	105
Kansas	+6	+8.9	73	18	1	92	67	16	14	97
Kentucky	-6	-10.4	52	13		65	58	14	1	73
Louisiana	+2	+6.0	35	10		45	33	12		45
Michigan	-17	-8.6	180	44	10	234	197	44	11	252
Minnesota	+6	+10.9	61	20	4	85	55	23	5	83
Mississippi	-14	-36.8	24	10	7	41	38	9	2	49
Missouri	-16	-14.0	98	28	4	130	114	28	5	147
Nebraska	-7	-12.5	49	11	1	61	56	14	7	77
New Mexico	0	0.0	7	1		8	7	2		9
North Carolina	+9	+30.0	39	20	3	62	30	19	4	53
North Dakota	-2	-28.5	5	1		6	7	1		8
Ohio	+51	+21.5	289 <sup>2</sup>	45	12	346	238 <sup>2</sup>	46	17	301
Oklahoma	+8	+34.8	31	10		41	23	11		34
South Carolina	-8	-23.5	26	10	4	40	34	11		45
South Dakota	+8	+42.1	27	7	5	39	19	8	9	36
Tennessee	-12	-19.0	51	21	11	83	63	20	7	90
Texas	-4	-5.1	74	28		102	78	29	2	109
Utah	-5	+62.5	3	1		4	8	1		9
Virginia	-16	-21.6	58	16	9	83	74	15	4	93
West Virginia	-5	-15.1	28	6		34	33	7	1	41
Wisconsin	-12	-11.9	89	28	5	122	101	29	6	136
Wyoming	-2	-33.3	4	4		8	6	3		9
Canada	-30	-53.5	26	8		34	56	16		72
Foreign				32		32		32		32
Out of Territory	+7	+140.0	12		8	20	5		23	28
Total	-34	-1.6	2002	540	149	2691	2036	558	167	2761

<sup>1</sup> The first two columns refer to gain or loss in membership.

<sup>2</sup> Includes ten students of Wooster College who paid the \$2.00 membership fee; 1940 includes six students.

TABLE II.—THE CLASSICAL ASSOCIATION OF NEW ENGLAND

	<i>March 1, 1941</i>			<i>March 1, 1940</i>		
	Membs. Subs.	Ann'l Subs.	Total Subs.	Membs. Subs.	Ann'l Subs.	Total Subs.
Connecticut	122	7	129	123	8	131
Maine	24	5	29	23	4	27
Massachusetts	252	21	273	254	24	278
New Hampshire	31	4	35	30	6	36
Rhode Island	36	1	37	42	4	46
Vermont	21	1	22	26	2	28
Out of Territory	23	—	23	—	19	19
	509	39	548	517	46	565

TABLE III.—THE CLASSICAL ASSOCIATION OF THE PACIFIC STATES

	Membs. Subs.	Ann'l Subs.	Total Subs.	Membs. Subs.	Ann'l Subs.	Total Subs.
Arizona	3	3	6	1	2	3
California	132	26	158	109	26	135
Idaho	5	5	10	6	3	9
Montana	5	5	10	5	3	8
Nevada	2	—	2	2	—	2
Oregon	14	5	19	14	5	19
Washington	26	9	35	23	8	31
Out of Territory	—	—	—	—	—	—
	187	53	240	160	47	207

TABLE IV.—THE CLASSICAL ASSOCIATION OF THE ATLANTIC STATES

	Membs. Subs.	Ann'l Subs.	Total Subs.	Membs. Subs.	Ann'l Subs.	Total Subs.
Delaware	3	—	3	3	—	3
Dist. of Columbia	30	12	42	26	11	37
Maryland	27	14	41	33	10	43
New Jersey	70	28	98	66	26	92
New York	186	73	259	209	65	274
Pennsylvania	157	81	238	144	81	225
Out of Territory	—	—	—	—	—	—
	473	208	681	481	193	674



## SUMMARY OF SUBSCRIBERS TO THE CLASSICAL JOURNAL

	<i>March 1, 1941</i>	<i>March 1, 1940</i>
Members of the Middle West and South	2002	2036
Members of other Associations	1169	1158
Annual Subscriptions	840	844
Free Copies to Seniors	149	167
Exchange Copies	17	15
<b>Total</b>	<b>4177</b>	<b>4220</b>

TABLE V.—DISCONTINUED FILE  
March 1, 1941

	<i>Total Losses</i>			<i>Analysis of Discontinued Memberships</i>					
	Membs.	Subs.	Total	Old Membs. Not Re- newed	New Membs. Not Re- newed	Discon- tinued at Mem- ber's Request	Moved With- out Leaving Address	De- ceased	Total
Canada	34	6	40	16	12	6	—	—	34
Ala.	4	4	8	2	1	—	—	1	4
Ark.	7	3	10	2	3	1	1	—	7
Colo.	12	3	15	4	7	—	—	1	12
Fla.	5	2	7	2	3	—	—	—	5
Ga.	8	3	11	5	1	2	—	—	8
Ill.	63	13	76	27	25	4	4	3	63
Ind.	27	9	36	12	12	3	—	—	27
Ia.	23	3	26	8	13	1	1	—	23
Kan.	21	3	24	8	11	1	1	—	21
Ky.	19	3	22	14	5	—	—	—	19
La.	8	3	11	2	6	—	—	—	8
Mich.	49	11	60	12	33	4	—	—	49
Minn.	6	5	11	2	4	—	—	—	6
Miss.	14	2	16	5	7	1	1	—	14
Mo.	29	4	33	12	10	4	—	3	29
Nebr.	22	6	28	4	16	—	2	—	22
N. Mex.	2	—	2	—	2	—	—	—	2
N. Car.	8	3	11	3	4	1	—	—	8
N. Dak.	3	—	3	2	—	1	—	—	3
Ohio	55	11	66	13	38	3	1	—	55
Okla.	4	1	5	1	2	1	—	—	4
S. Car.	12	2	14	2	9	—	1	—	12

TABLE V.—Continued

	Total Losses			Analysis of Discontinued Memberships					
	Membs.	Subs.	Total	Old Membs. Not Re-newed	New Membs. Not Re-newed	Discon- tinued at Mem- ber's Request	Moved With- out Leaving Address	De- ceased	Total
S. Dak.	7	2	9	2	4	1	—	—	7
Tenn.	24	—	24	8	13	2	1	—	24
Tex.	22	7	29	9	12	1	—	—	22
Utah	3	—	3	2	1	—	—	—	3
Va.	21	1	22	9	7	4	—	1	21
W. Va.	7	2	9	2	5	—	—	—	7
Wisc.	24	6	30	9	14	1	—	—	24
	543	118	661	199	280	42	13	9	543

## SUMMARY

Old members who have not renewed to date . . . . .	199
New members not renewed to date . . . . .	280
Memberships cancelled . . . . .	42
Members moved and left no address . . . . .	13
Deceased . . . . .	9

543

## REPORT ON FINANCES

## RECEIPTS

Members' Dues and Subscriptions	\$1,479.10
Members' Combination Dues	1,987.25
Annual Subscriptions	1,638.22
Other Associations:	
Atlantic States	\$ 621.30
New England States	615.60
Pacific States	225.10 1,462.00
Advertising and Reprints	400.00
Advertising (Old Account)	10.94
Interest on Bonds	29.08
Sale of JOURNALS from Stock	124.59
Special Fund (Contribution \$3.00, Returned Check \$50.00)	53.00

# EDITORIAL

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<i>Classical Philology</i>	366.15
<i>Classical Outlook</i>	621.70
Refunds (Sundries Account)	4.87
Refunds (Vice-President's Account)	1.60
Addressograph Service	3.00
Bank Service Fees on Checks	37.83

TOTAL RECEIPTS	\$8,219.33
LESS: Bank Collection Fees on Checks	41.16

NET RECEIPTS	\$8,178.17
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## ADD:

Balance of Fund set aside for Committee on Present Status of Classical Education brought forward from 1939-40 receipts for 1940-41 expenditures	465.27
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\$8,643.44

## DISBURSEMENTS

Printing CLASSICAL JOURNAL	\$4,287.26	
Editor's Office	656.30	
Expenses of Secretary-Treasurer's Office:		
Clerical	\$1,541.60	
Postage	135.40	
Office Supplies	24.81	
Printing and Mimeographing	41.03	
Insurance	16.10	
Auditing	25.00	
Sundries	12.93	
Telephone and Telegraph	5.90	
Addressograph	18.89	1,821.66
Vice-Presidents' Expenses	287.40	
University of Chicago Press ( <i>Classical Philology</i> )	366.15	
American Classical League ( <i>Outlook</i> )	621.70	
Southern Section	24.46	
Purchase of Old JOURNALS	30.75	
Annual Meeting	134.45	
Refund—Subscriptions	8.54	
Refund—Memberships	6.70	
Refund—Pacific Association	1.15	
Committee on Present Status of Classical Education (bills paid)	550.65	8,797.17

EXCESS OF DISBURSEMENTS OVER RECEIPTS		\$ 153.73
CASH IN STATE SAVINGS BANK, AUGUST 31, 1940	\$3,652.02	
LESS: Amount transferred to receipts for 1940-41		
Expenditures of Committee on Present Status of Classical Education	465.27	3,186.75
		<hr/>
CASH IN STATE SAVINGS BANK, JUNE 30, 1941		\$3,033.02
Amount set aside for Committee on Present Status of Classical Education, made up of the following:		
Balance not spent during 1939-40	\$ 465.27	
Appropriation (1940-41) by the As- sociation out of the General Fund	200.00	
	<hr/>	
	\$ 665.27	
LESS: Bills Paid	550.65	
	<hr/>	
Balance not spent		\$ 114.62
Balance of Cash on Deposit June 30, 1941		2,918.40
		<hr/> <hr/>

F. S. D.

## LINGUA VIVA

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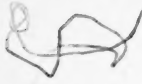
By EDITH FRANCES CLAPLIN  
Barnard College  
Columbia University

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The purpose of this paper is to draw attention to the fact that Latin is a living language—not merely in some metaphorical or literary sense, but in strictest, scientific reality. Latin has, in fact, been spoken continuously from prehistoric times down to the present and is today one of the most widely used languages in the world. Naturally it has changed in this long period, as all living languages do, and we call its modern, vernacular forms Italian, Spanish, French, et cetera. But it is essentially the same language. The metaphor is really in calling the modern Romance languages “daughter” languages and Latin the “parent” tongue, when actually they are all one language, with a continuous, unbroken tradition. Classical Latin is simply one phase in this tradition, glorified of course by its literature.

The concept that Latin is a “dead” language, still widely prevalent, does a great deal of harm to the classical cause, since lively young people naturally want to study a live subject. And yet the concept has no scientific validity. It is rather a survival from erroneous conceptions that prevailed before the advent of modern, scientific linguistics. For the fact that Latin has changed so much, far from showing that it is dead, is the very proof that it is alive. Change is the life of language. We do not call English a dead language, even though one seldom hears either Chaucerian or Shakespearean English spoken as a vernacular on Broadway.

Let us see then what has actually happened. Toward the end, probably, of the second millennium B.C. a hardy tribe of Indo-European folk, speaking the Italic dialect that was to become Latin, somehow got a foothold in Italy. These earliest Latin-speakers



were, however, hard pressed both by the Etruscans, speaking an alien speech, and by kinsfolk, using the related Oscan and Umbrian dialects. So at least the great linguist, Antoine Meillet, explains the peculiar situation in which we find the Latin dialects among the languages employed in Italy at the beginning of the historical period, toward the seventh century B.C.<sup>1</sup> The tribes of Latin speech are at that time occupying the lower course of the Tiber and the neighboring regions as far as the Apennines and the Alban hills, close locked between the Etruscans to the North and the folk of Osco-Umbrian speech to the Northeast, East, and South. It is as if the domains where Latin was spoken were a mere remnant left by an invasion of settlers of Latin speech, reduced to insignificance by the Etruscan advance and by a large wave of speakers of Oscan and Umbrian, which must have come later. The Oscan and Umbrian dialects would perhaps have completely obliterated the Latin group had not the Etruscans, barring the route by the Tiber, compelled the Osco-Umbrian flood to spread itself through the mountainous region and regain the plain in Campania. We can still catch a glimpse of the Etruscan advance by the survival of a Latin group isolated in the southern part of the Etruscan domain. Faliscan, the dialect of Falerii, in Southern Etruria, is like an island of Latin speech surrounded by a sea of Etruscan. Indeed, as I listened to Meillet's lectures on the history of the Latin language and realized, in his vivid portrayal of the perilous situation, that in those far-off days Latin was but a little enclave in a wide domain of other speech, it seemed to me a miracle that the Latin tongue should have survived at all. And so indeed it was, a miracle due in part to the fact that the Etruscans turned aside the Osco-Umbrian flood, but in part to its own superb vitality.

This earliest period, which I have sketched, was the most critical for the nascent Latin tongue. Having refused to let itself be absorbed by the Etruscans and having survived the Osco-Umbrian peril, the Latin language began that series of triumphs by which it has become today, in its modern forms, the national speech of countries covering perhaps one-third of the land surface of the

<sup>1</sup> A. Meillet, *Esquisse d'une histoire de la langue latine*.<sup>2</sup> Paris, Librairie Hachette (1931), 73-76.

world. *Pari passu* with the growth of the political power of the erstwhile little city by the Tiber, the Latin language spread over the peninsula of Italy, displacing Etruscan, Oscan and Umbrian, Venetic, Celtic, Messapian, and Ligurian, and gradually over the empire beyond the seas except where in the Eastern Mediterranean it met another Indo-European language, equally full of vitality and superior in its relation to commerce and in cultural development—the Greek.

Of what happened to the Latin language after the fall of Rome, in the age of the great migrations, we have a vivid and illuminating account from the pen of Menéndez Pidal, the most eminent authority on historical Spanish grammar.<sup>2</sup> At its breaking up, the Roman Empire, he tells us, continued to use Latin in a great part of its expanse, particularly in the Western Empire, where the majority of the provinces continued speaking that language in spite of the many invasions of foreign peoples which they suffered; and we may say that even to this day they are still speaking it, much transformed, it is clear, and in a different manner in each one of these provinces. The various states of transformation at which spoken Latin arrived in these provinces are called Romance or Neo-Latin languages. From East to West, they are: Roumanian, spoken in the ancient province of Dacia; Dalmatian (no longer a living language); Ladin or Rhaeto-Roman, spoken in ancient Rhaetia, *i.e.*, in part of Switzerland and Italy; Italian; Sardinian; French and Provençal; and in the Spanish peninsula, Catalan, Castilian, and Portuguese-Galician. All these languages, according to this distinguished authority, are a modern continuation of Latin.

The Hispano-Romans, Menéndez Pidal goes on (coming more directly into his own special field) continued talking Latin, not, however, the literary Latin, written by Cicero, Horace, and the other classic authors, which contained much that was conventional, but the Vulgar Latin, spoken without literary preoccupation by the legionaries, settlers, magistrates, and other conquerors who established themselves in the provinces that had been gained,

<sup>2</sup> R. Menéndez Pidal, *Manual de gramática histórica española*, Quinta edición: Madrid, Librería general de Victoriano Suárez (1925), 1-6.



and, thanks to their political power, to their administrative talent and to their superior culture, rapidly Romanized the subject races and caused them to forget their native idiom, which could not help proving poor and inadequate to the complex requirements of the new life which colonization brought with it. Besides, the imposition of a language so widely diffused as Latin, however much it disturbed patriotic affections and vanities, proved convenient and useful for commerce and culture; so much so that the national idioms became forgotten almost entirely, so that in Spanish, for example, it is with difficulty that we can discover any traces of pre-Roman speech.

The Hispano-Romans, then, as Menéndez Pidal insists, went on talking Latin under the dominion of the Visigoths. There is no moment at which you can say that they stopped talking Latin and began to talk Spanish. Rather, this Hispano-Roman idiom, continuing in its natural evolution, is the same that appears, by this time established as a literary language, in the Poem of the Cid, the same that Alfonso el Sabio perfected, and, substantially the same that Cervantes wrote.<sup>3</sup>

I have used the Hispano-Romans as an illustration. But the same process was going on in the other provinces of the Western Empire, so that today "in Western Continental Europe all trace their linguistic heritage to the Latin of Rome, whether by parentage they be Celt or Iberian, Frank, Vandal, Goth, or even Moor and Arab."<sup>4</sup> Only at the extreme corners of Western Europe have two non-Latin idioms, the Breton and the Basque, maintained themselves, like tiny islands in a flood of Latin speech. And not in Western Europe only but far toward the East in Roumania, which was part of the Eastern Empire, has the Latin tongue displayed its astonishing vitality. Here in competition with Gothic, Slavic, Hungarian, and Turkish, Roumanian, a language which in some respects preserves Latin better than any of the other modern languages,<sup>5</sup> has not merely survived through centuries of foreign invasion and oppression, but today, through the activities of the

<sup>3</sup> Menéndez Pidal, *op. cit.*, 9.

<sup>4</sup> R. G. Kent, "The Conquests of the Latin Language," *CLASSICAL JOURNAL* XXIV (1928), 200.

<sup>5</sup> *Ibid.*, 206.



Roumanian Academy in purifying the vocabulary of alien elements, is becoming increasingly Latin.<sup>6</sup>

Were I to go on and describe, even in rapid sketch, the spread of Latin speech in modern times, as the speakers of Spanish, French, Italian, and Portuguese have carried it to other continents than Europe—to North and South America, to Africa, and Asia—evening would bring the day to a close, as Vergil says, shutting Olympus, before I could end the romantic story of the marvelous expansion of this most living language. In the Americas the native Indian languages, charming as they often are, could not, of course, any more than the Iberian dialects of Spain, prove adequate to the complex demands of the new life brought in with the *conquistadores*, and so all America south of the Rio Grande has become, as we truly say, Latin America. And in the North, Canada is bilingual, and over a wide area, in Quebec, a French purer in some respects than that of the mother country is spoken today.

So much for the spread of Latin. Whether the present startling advances of a German-speaking people will bring about a restriction in the Latin-speaking area in Southeastern Europe the future alone can tell. For my part, I do not believe so. Though Roumania may for the time being be forced to yield economic and perhaps even political predominance to her powerful German neighbors, I feel a reasoned confidence that with the same extraordinary tenacity of life which it has shown in the historic past Roumanian Latin will come through the present crisis victoriously.

In considering the extension of Latin speech in vigorous use in our modern world, moreover, we should by no means forget our own English. The English language, though Germanic in structure, has become, and is increasingly becoming, so penetrated with Latin elements that it might much more fittingly be called an Anglo-Latin than an Anglo-Saxon language. Over 90 per cent of the common vocabulary of Latin has been preserved to us in English derivatives, whereas only 25 per cent of the Anglo-Saxon vocabulary, it has been estimated, has survived in modern English.<sup>7</sup> Yet

<sup>6</sup> Cf. E. T. Salmon, "Roumanian and Latin," *CLASSICAL JOURNAL* XXXIII (1937), 70f.

<sup>7</sup> Cf. B. L. Ullman, "Our Latin-English Language," *CLASSICAL JOURNAL* XVIII (1922), 90.

even more significant is the fact that at the present time the Saxon element in English is relatively static, and even in retreat, while the Latin and, I may add, the Greek in English are living and dynamic. Even though we may understand, and perhaps sympathize with, the sentiment of nostalgia with which a linguist such as Jespersen regrets the neglected potentialities of development of Anglo-Saxon in the sphere of the abstract and the intellectual,<sup>8</sup> we cannot make the current of linguistic history flow backwards. We have only to call to mind the names of those epoch-making inventions which have given its characteristic features to the life of the world today—automobile, aeroplane, radio, television—to see that it is the Latin and the Greek, not the Saxon, element that is the most living part of modern English. It is Latin and Greek, I say, not Germanic elements, that are adding thousands of new words to the English dictionary in this present-day world of science and invention.

Side by side with the stream of popular Latin speech which, as we have seen, was destined to grow in volume and in force till it became the mighty, many-branched river of modern Romance, flowed the steady current of medieval Latin. This, too, is commonly considered a "dead" language, but, it seems to me, with little justification. It was not, perhaps, a vernacular,<sup>9</sup> although among the educated classes it was surely not very far from that. As Helen Waddell tells us in the lively introduction to her book entitled *The Wandering Scholars*:

It was not only the language of literature, of the Church, of the law-courts, of all educated men, but of ordinary correspondence: the language in which a student will write home for a pair of boots, or suggest that it is the part of a discreet sister to inflame the affection of the relations, nay, even the brother-in-law, of a deserving scholar, who at the moment has neither sheets to his bed, nor shirt to his back, and in which she will reply that she is sending him two pairs of sheets and 100 sol., but not a word to my husband, or "I shall be dead and destroyed [*mortua essem penitus et destructa*]."<sup>10</sup>

<sup>8</sup> Cf. O. Jespersen, *Growth and Structure of the English Language*.<sup>3</sup> Leipzig, B. G. Teubner (1912), 48-50; cf. *ibid.*, 130-132.

<sup>9</sup> Kent, however (*C. J.* xviii, 42), speaks of "the late Middle and early Modern Ages, when Latin was still in vernacular use among even the reasonably educated classes." Cf. M. B. Ruud, "On Mediaeval Latin," *C. J.* xxiv, 246.

<sup>10</sup> Helen Waddell, *The Wandering Scholars*.<sup>7</sup> London, Constable & Co. Ltd. (1934), x. Quoted by permission of Henry Holt & Co.

Medieval Latin is sometimes called a "written language," but it was much more than that. In the first place, in medieval times practically all reading was reading aloud,<sup>11</sup> so that medieval Latin was continually in oral use in the monasteries and wherever educated people met together. Then, too, it was not only the language of the law courts, but of the universities, in which so much of the intense intellectual life of the ripe medieval time centered. Not only did Abelard lecture in Latin to throngs of adoring students, but when he was forced by persecution for his heresies to flee from Paris and take refuge in Nogent-sur-Seine and his enthusiastic students followed him out of the city to the fields and climbed trees to hear his lectures, I have no doubt that they were jabbering in excited medieval Latin. They were not all Frenchmen, we must remember. The University of Paris in the twelfth century was an international center, and in that synthesis of civilization which is the glory of the Middle Ages, medieval Latin was the common medium of communication.

The truth of the matter seems to be that in medieval times all reasonably well educated people were practically bilingual, having a ready command both of their own vernacular and of Latin. It was not very different from the state of affairs in Italy today where many local dialects flourish alongside of the literary Tuscan. In fact, as Grandgent observes,<sup>12</sup> "Many natives of the peninsula and its islands have scant knowledge of the national tongue." I have known myself of an Italian physician, practising in New York City at the present time, who is, naturally, familiar with standard Tuscan and uses it ordinarily, yet when talking with his brother or old friends drops into Bergamasco, the dialect of his native Bergamo. Some such situation, I take it, obtained in medieval times with Latin and the vernaculars.

In fine, "to the medieval scholar, with no sense of perspective, but a strong sense of continuity, Virgil and Cicero are but upper reaches of the river that still flows past his door."<sup>13</sup> No sensitive

<sup>11</sup> Cf. Ruth Crosby, "Oral Delivery in the Middle Ages," *Speculum* xi (1936), 88-110.

<sup>12</sup> C. H. Grandgent, *From Latin to Italian*: Cambridge, Harvard University Press (1933), 3 f.

<sup>13</sup> H. Waddell, *op. cit.*, ix.

reader can find anything "dead" in the burning indignation with which the Archpoet penetrates with his satire the shams of his age in the great poem, of which the most famous passage begins, *Meum est propositum in taberna mori*.<sup>14</sup> And who can fail to feel "the crystalline enchantment of

Dum Dianae vitrea  
Sero lampas oritur"?<sup>15</sup>

Can we call a language dead in which men express their most intimate and passionate feelings in lyrics that are sometimes not unworthy to be placed beside those of Catullus?

Nor should it be forgotten that it is not in the Middle Ages merely that Latin was in use as an international language. As Professor Kent truly says,<sup>16</sup> Latin has never ceased to be an international language. It is still today, as in ages past, the official language of the Roman Catholic Church, and every day all over the world Mass is said in Latin. Moreover it is by no means altogether a language "not understood of the people." Many of the educated Catholic laity follow the service intelligently and devoutly in their Latin missals. The fact that the contemporary life of which Latin is thus the vehicle is spiritual life does not lessen its reality. Nor is the living use of Latin as a means of expression of the deepest spiritual needs and highest aspirations confined to the Roman liturgy. On March 21 of the current year of grace, the choir of St. Paul's Chapel of Columbia University gave a "Half-hour of Lenten Music." Of the seven numbers in this impressive service six were sung in Latin—from the *Adoramus te* of Clemens non Papa to the *Exaltabo te* of Palestrina. In very truth, the constant stream of sacred Latin song has come down to us through the ages—from the time of the siege of St. Ambrose in the Portian basilica in 386 by the Arian heretics, when, as St. Augustine tells us, in his *Confessions*, "the devout people kept watch in the church, ready to die with their bishop," and sang hymns antiphonally,

<sup>14</sup> The whole poem may conveniently be found in C. H. Beeson, *A Primer of Medieval Latin*: Chicago, Scott, Foresman and Company (1925), 365-369.

<sup>15</sup> H. Waddell, *op. cit.*, xiii.

<sup>16</sup> R. G. Kent, "Latin as the International Auxiliary Language," *CLASSICAL JOURNAL* xviii (1922), 41.

"after the manner of the eastern churches, lest they should wax faint through the tediousness of sorrow."<sup>17</sup>

Equally interesting, did time permit us to dwell upon each in turn, might be found to be the modern uses, even though restricted as compared with medieval times, of Latin as an international language in various fields—among learned societies, in scientific books and articles of certain types, in botany and in medicine.<sup>18</sup> How delightful it is, for instance, to wander about the Arnold Arboretum, that marvelous living museum of trees and shrubs of Harvard University, and find each neatly labeled with its, usually beautiful, Latin name, be it *quercus nigra* or *rosa semperviridis* or *viola pubescens*, so that visitors whose provenance, like that of the trees themselves, may be in China or Peru, can read as they walk!—or to assist at an annual meeting of the Medieval Academy of America and discover that all its official business is conducted in Latin!

But someone may say, "What you say is very interesting and may perhaps be true. But surely the classical Latin that we are teaching in our classrooms, that at least is a dead language." Well, if you will have it so, in a sense you may say so. But my point is that that is not the helpful or inspiring way to look at it. In one sense, only the speech of the moment is living. Any literary idiom is more or less artificial. Homeric Greek was never spoken, nor Pindaric Greek, either, and Dante wrote a "sublimated Florentine." Milton's diction can hardly be called a vernacular of any period, and we need a Modern Reader's *Bible* and a Modern Reader's *Chaucer*.

The sound way to look at it, it seems to me, is to consider that classical Latin is one phase in a glorious, unbroken tradition. Latin and Greek, says Meillet—and there is no better authority—are the great successes of Indo-European. And one of their most successful moments is that which is crystallized for us in the Golden Age of Rome.

The implications of this point of view for our teaching are many: I can but briefly mention some of the most important:

<sup>17</sup> Cf. A. S. Walpole, *Early Latin Hymns*: Cambridge, At the University Press (1922), 16f.   <sup>18</sup> Cf. Kent, *C. J.* xviii, 41.



We should teach that Latin, instead of being a dead language, is perhaps the most full of life of any on the globe.

We should emphasize the relation of classical Latin to the modern vernaculars.

Above all, we should teach Latin as a language, *i.e.*, as primarily a system of sound symbols. Oral methods should be used, not merely in the first year, but in every year, that so we may train the ears and tongues of our pupils as well as their eyes.

Our aim should be to teach people to *read* Latin, not to decipher and mechanically translate it. We should adopt and make part of our everyday procedure Miss Olivia Pound's revolutionary suggestion that pupils should be required to read aloud passages of Latin "as if they meant something."

I should like to end with a quotation from one of the greatest of American classical scholars, William Gardner Hale:

But I cannot forbear to add that the teacher who is conducting a class through Caesar, or Cicero, or Virgil, should never lose sight of the fact that his work is not wholly preparatory,—that *he is already dealing with a great literature*. The more he can make his students see that it is a great literature, through the virtue of his own enjoyment of it, and, in particular, through the power with which he can read it to them in the Latin, and the power with which he can train them to read it themselves, the easier will be his task, and the richer its palpable rewards; and the greater will be his contribution to the sum total of the classical education.<sup>19</sup>

<sup>19</sup> *The Art of Reading Latin: How to Teach It*: Boston, Ginn & Co. (1887), 73.

## LAUDATIO FUNEBRIS<sup>1</sup>

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I first collected the material for this study to supplement the articles on *funera* in the English handbooks of classical antiquities, in which the *laudatio funebris* has received scant notice.<sup>2</sup> For that matter, the familiar French and German encyclopedias devote at best only a few columns or pages to the *laudatio*.<sup>3</sup> Monographs and dissertations on the subject, some of which are of a pretty ancient vintage, are not accessible to most of us. I therefore submit what I have gathered for the benefit of those who are interested in the funereal side of Roman private life; nor do I make any claims of originality, for I am aware that what I present below contains nothing that isn't familiar to some readers, and much that is familiar to most.

I take my text from Lucian, for when writing on so lugubrious a subject one should not overlook the comic relief afforded by the *De Luctu*:

Truly, it is well worth while to observe what people do and say at funerals.<sup>4</sup> Some people even hold competitions and deliver funeral orations at the

<sup>1</sup> Read at the spring meeting of the Classical Association of the Pacific States, Southern Section, Pomona College, May 7, 1938.

<sup>2</sup> Cf. *Harper's Dictionary of Classical Literature and Antiquities*, edited by H. T. Peck: New York (1897), s. v. *funus*, Roman; J. E. Sandys, *A Companion to Latin Studies*: Cambridge, at the University Press (Third Edition 1935), 181; Smith, Wayte, Marindin, *A Dictionary of Greek and Roman Antiquities*: London (Third Edition 1890), s. v. *funus*, Roman.

<sup>3</sup> Cf. Daremberg-Saglio, *Dictionnaire des antiquités* II, col. 1399, s. v. *funus*, Rome, *oraison funèbre*; J. Marquardt, *Das Privatleben der Römer*, Second Edition by Mau, I, 357-360; Pauly-Wissowa, *Real-Encyclopädie* XII, cols. 992-994, s. v. *laudatio funebris*.

<sup>4</sup> Lucian, *De Luctu* 1. (Translation of A. M. Harmon in "Loeb Classical Library").

monuments, as if they were pleading or testifying on behalf of the dead man before the judges down below.<sup>5</sup>

In the closing chapters of his digression on the Roman constitution Polybius gives as an important reason for the superiority of the Romans their funeral ceremony, singling out two of their customs for special emphasis—the practice of wearing ancestral masks and the delivery of a speech concerning the virtues of the departed, the notable achievements of his life-time, and his illustrious ancestors. By these means, he says, young men were inspired to emulate the lives of their glorious dead, the memories of those who had shared in their exploits were thoroughly stirred, and the sympathies of those who had not were so deeply affected that it was a question whether the actual mourners or the people as a whole had sustained the greater loss.<sup>6</sup>

The *laudatio funebris* came as an interruption in the funeral procession from the home of the deceased to the place of burial or incineration. The cortège turned into the Forum<sup>7</sup> and came to a halt before the rostra, from which place the speech was delivered.<sup>8</sup> We are told that the dead were praised from the rostra because Romulus was buried there<sup>9</sup>—which may surprise those who have always supposed that he had been spirited away in a storm-cloud.<sup>10</sup> That the delivery of the eulogy from this place was the general practice seems well established, whether the funeral was public or private.<sup>11</sup> As a special distinction, in the case of the very great, a second *laudatio* might be given in the senate; in a slightly different way Augustus was twice eulogized, once by Tiberius before the temple of the deified Julius, and again by Drusus from the ancient rostra.<sup>12</sup> Sometimes, perhaps, the encomium was delivered at the tomb before the immediate family and friends, in which case it could be of a more intimate nature than one spoken

<sup>5</sup> *Ibid.*, 23.      <sup>6</sup> Polybius vi, 52, 10; 53, 4; 6; 54, 4.

<sup>7</sup> Apuleius, *Met.* ii, 21; Dionysius Halicarnassensis, *Antiq. Rom.* v, 17, 2; xi, 39, 5; Horace, *Serm.* i, 6, 43; Plutarch, *Lucul.* XLIII; Polybius vi, 53, 1.

<sup>8</sup> Cicero, *De Orat.* ii, 84, 341; Polybius, *loc. cit.*

<sup>9</sup> H. J. Botschnyver, *Schol. in Hor.*: Amsterdam, Bottenburg (1935), *Epod.* xvi, 13.

<sup>10</sup> As, for instance, we read in Livy i, 16, 1.

<sup>11</sup> F. Vollmer, *De Funere Publico Romanorum*: Leipzig (1892), 323, 5.

<sup>12</sup> Dio Cassius lvi, 34; Suetonius, *Aug.* c, 3.



from the rostra, since the burial places were outside the city and the convoy always stopped at the city gates.<sup>13</sup>

When the funeral procession had arrived in the Forum, the bier was placed either upon the rostra itself or directly in front of it, and the corpse, clothed in splendid raiment,<sup>14</sup> was propped into a sitting or standing posture facing the people, in order to make it conspicuous.<sup>15</sup> The orator and those who were wearing the ancestral masks mounted the rostra<sup>16</sup> and took their places in ivory chairs facing the assembled people.<sup>17</sup>

Polybius says that if the dead man had left a son of suitable age (*ἐν ἡλικίᾳ*) and he happened to be present, the *laudatio funebris* was delivered by him; but if not, by some other relative.<sup>18</sup> While this rule as to age might have obtained in Polybius's day, we know that it was not always the case, for Augustus gave the funeral oration over his grandmother Julia when he was only twelve years old;<sup>19</sup> Tiberius at the age of nine eulogized his father, Claudius Nero;<sup>20</sup> Caligula at the age of sixteen spoke at the funeral of his great-grandmother Livia Augusta.<sup>21</sup>

At public funerals, in accordance with a *senatus consultum*,<sup>22</sup> a dead emperor was generally eulogized by his successor, a consul by his colleague.<sup>23</sup> A magistrate was sometimes appointed to deliver the oration over a private citizen of note.<sup>24</sup> Antony was chosen to deliver Caesar's funeral oration "as a consul for a consul, a

<sup>13</sup> Propertius v, 7, 29.

<sup>14</sup> Cf. Lucian, *De Luctu* 11, where he adds that this was done so that the corpse would not catch cold on his long trip below, or be seen undressed by Cerberus!

<sup>15</sup> Polybius vi, 53, 1. Occasionally the body was laid upon the bier (*ibid.*), its head propped up with a tile. (H. E. Butler *ad* Prop. iv, 7, note on 25 f. in "Loeb Classical Library"). <sup>16</sup> Polybius vi, 53, 2; Tacitus, *Ann.* iii, 76.

<sup>17</sup> I.e., the *funeris contio* (Polybius vi, 53, 6-9). A *funeris contio* for the purpose of hearing a *laudatio* brings up an obscure point that has not been satisfactorily answered. In principle a private person did not have authority to assemble and address the people (Festus, p. 34, ed. Lindsay, *contio*). Under the Empire permission to hold a *funeris contio* had to be obtained from a high magistrate—even from the emperor himself (as in the case of Junia, wife of G. Cassius [cf. Tacitus, *loc. cit.*]); the practice in republican time is not clear (cf. Mommsen, *Röm. Staatsrecht* i, 442).

<sup>18</sup> vi, 53, 2.

<sup>19</sup> Suetonius, *Aug.* viii, 1.

<sup>20</sup> *Id.*, *Tib.* vi, 4.

<sup>21</sup> *Id.*, *Gaius* x, 1.

<sup>22</sup> Quintilian, *Inst.* iii, 7, 2.

<sup>23</sup> F. Vollmer, "Laudationum Funebrum Romanorum Historia et Reliquiarum Editio," *Jahrbücher für classische Philologie*, Supplementband xviii (1892), 454-457.

<sup>24</sup> Plutarch, *Pub.* ix.

friend for a friend, and a relative for a relative."<sup>25</sup> At Sulla's funeral the oration was given by the "most eloquent man of that age,"<sup>26</sup> perhaps Hortensius. At private funerals<sup>27</sup> it seems to have been customary for a son to praise his deceased father or mother, for a brother to praise a deceased brother, and so forth.<sup>28</sup> Augustus' eulogy of Octavia is the only instance on record of a brother praising his sister.<sup>29</sup> If the deceased had a relative who was a magistrate, it was the custom for that magistrate to deliver the oration. It was, for example, by virtue of his quaestorship that Julius Caesar in 67 B.C. pronounced the *laudatio funebris* of his aunt Julia.<sup>30</sup> When the eulogy was read by the *pontifex maximus* it was customary to veil the body of the dead person so as not to violate the *ius sacrum* which forbade this priest to behold a corpse.<sup>31</sup>

The custom of delivering a funeral oration, either at public or private funerals, seems to have originated with the Romans in very early times. The first *laudatio funebris* was probably delivered by Valerius Publicola over the remains of Brutus, his colleague in the consulship. To quote from Plutarch:

The people were also pleased with the honors which Valerius bestowed upon his colleague at the funeral ceremonies. He even delivered a funeral oration in his honor, which was so admired by the Romans and won such favor that from that time on, when their great and good men died, encomiums were pronounced upon them by the most distinguished citizens. And this funeral oration of his is said to have been earlier than any among the Greeks.<sup>32</sup>

And likewise Dionysius of Halicarnassus:

I have learned from the general histories . . . that the custom of praising illustrious men at their funerals was an ancient one of the Romans and not first instituted by the Greeks.<sup>33</sup>

Dionysius puts the origin of the Roman custom in the time of the kings. At any rate, it was not until after Marathon or Plataea that the Athenians added the *laudatio* to their legitimate funeral rites,

<sup>25</sup> Appian, *B. C.* II, 20, 143 (translation of Horace White in "Loeb Classical Library"). Antony was related to Caesar on his mother's side.

<sup>26</sup> *Ibid.*, I, 12, 106. <sup>27</sup> See n. 11 *supra*.

<sup>28</sup> For a full list of references see H. Graff, *De Romanorum Laudationibus Commentatio*, Dissertation: Dorpat (1862), 59 f., and Vollmer, *loc. cit.*

<sup>29</sup> Dio Cassius Lrv, 35; Vollmer, *op. cit.*, 457.

<sup>30</sup> Suetonius, *Iul.* vi, 1.

<sup>31</sup> Servius, in *Verg. Aen.* III, 64.

<sup>32</sup> *Pub.* ix, 7, 102 (trans. of B. Perrin in "Loeb Classical Library").

<sup>33</sup> v, 17, 3.

and Brutus died sixteen years before Marathon was fought.<sup>34</sup> Even after its adoption in Athens, the funeral oration was reserved for the public funerals of those who had fallen in battle; for the Athenians thought that no one except soldiers should be conspicuous in death.<sup>35</sup> The Romans, on the other hand, believed that this honor should be accorded all distinguished citizens, whether they had been commanders of campaigns or had otherwise aided the state either in a magistracy or by giving wise counsel; not only to men who had died in their boots, but also to those who had died in their beds, "thinking that praises were due good men for a completely virtuous life as well as for those who had found a natural death."<sup>36</sup>

In 390 B.C., when the Romans faced the embarrassing situation of having to meet from an empty treasury the tribute exacted by the Gauls, and the matrons of their own accord had come to the rescue by giving up their gold ornaments and jewelry so that the sacred gold would not have to be touched, the Senate, in appreciation of their generosity, granted to the women, as heretofore to men, the honor of having eulogies pronounced at their funerals.<sup>37</sup> But the new privilege seems not to have become the general practice until long after that time; such, at least, would be our inference from the following passage in Cicero:

... scio et me et omnis, qui adfuerunt, delectatos esse vehementer, cum a te est Popilia, mater vestra, laudata, cui primum mulieri hunc honorem in nostra civitate tributum puto.<sup>38</sup>

Popilia's son, here referred to, was Quintus Lutatius Catulus, consul in 102 B.C. From then on this honor for women was not uncommon—at least for women whose husbands or sons had risen to high positions. It must also have been bestowed at times with political significance, as when Pompey's wife was eulogized in the Forum either at the suggestion of the partisans of Caesar and Pompey or because there were some who thought that it would be a friendly gesture.<sup>39</sup> One can find in the authors many notices of funeral orations delivered in honor of such *grandes dames* as Cornelia, Drusilla,

<sup>34</sup> *Ibid.*, 4.    <sup>35</sup> *Ibid.*, 5.    <sup>36</sup> *Ibid.*, 6.    <sup>37</sup> Livy v, 50, 7; Plutarch, *Cam.* viii, 3 f.

<sup>38</sup> *De Orat.* ii, 44. This was probably a private funeral. Vollmer (*op. cit.*, 340 f.) finds with regard to public funerals, "Feminis videtur hic honor non ante Caesarem contigisse."

<sup>39</sup> Dio Cassius xxxix, 64.

Julia, Junia, Livia, Octavia, Poppaea; but death, "the great leveler," has allowed to come down to us in actual text only the orations pronounced over three comparatively obscure women—but of these later.<sup>40</sup>

We turn now to the *laudatio funebris* as a branch of rhetoric.

Licet enim vir bonus taceat, sed aliquem iudicet dignum laude esse, laudatus est. Praeterea aliud est laus, aliud laudatio, haec et vocem exigit. Itaque nemo dicit laudem funebrem sed laudationem, cuius officium oratione constat.<sup>41</sup>

The few occasions on which a funeral oration could be delivered in Greece were prescribed by law;<sup>42</sup> in Rome the laws of the Twelve Tables limited extravagance at funerals, but the other rules for the conduct of obsequies rested on custom, and the *laudatio funebris* was no exception.<sup>43</sup> "They simply commit their grief into the charge of custom and habit," observed Lucian.<sup>44</sup> By the last days of the Republic custom rigidly regulated the structure of the *laudatio*, a few of the rules for which I have attempted to reconstruct below.

According to Aristotle that branch of rhetoric which concerns *laus* does not pertain to the practical side of oratory (συμβουλευτικόν, δικανικόν) but solely to the delectation (ἐπιδεικτικόν) of audiences.<sup>45</sup> Not so in Rome, where the frequent necessity of preparing and delivering funeral orations gave it some practical value.<sup>46</sup> Cicero remarks that this department of oratory was attended with little difficulty,<sup>47</sup> which was perhaps the reason why training in panegyric was put early in the education of the young orator.<sup>48</sup> We have already seen that it was not unusual for the *laudatio funebris* to be delivered by youths. It was the rule that such speeches should have the "brevity of testimony, simple and unadorned";<sup>49</sup> and it is this quality in the well-known *laudatio Turiae* that so impresses

<sup>40</sup> See *infra*, p. 27; and notes 80–82.

<sup>41</sup> Seneca, *Epist.* II, 15. Graff (*op. cit.*, 38) places the funeral oration in that division of oratory called *laudatio* as follows: 1) *laudationes iudiciales*, 2) *laudationes in senatu*, 3) *laudationes pro contione*: a) *militum*, b) *civium*, c) *funebris*.

<sup>42</sup> Dionysius Halicarnassensis, *op. cit.*, v, 17, 4.

<sup>43</sup> Cicero, *De Leg.* II, 24, 62.

<sup>44</sup> *De Luctu* 1.

<sup>45</sup> *Rhet.* 1358a2=I, 3, 2–3; III, 12, 6. See also Quintilian, *Instit.* III, 7, 1.

<sup>46</sup> Quintilian, *Instit.* III, 7, 2.

<sup>47</sup> *De Orat.* II, 84, 341.

<sup>48</sup> Quintilian, *Instit.* II, 4, 20.

<sup>49</sup> Cicero, *loc. cit.*, "testimoni brevitatem habent nudam atque inornatam."

us with the sincerity of the speaker. One also gets from the simple and direct style of the *laudatio Turiae* an impression of veracity—a characteristic, as we shall see, not always considered essential when eulogizing the dead. It was another rule of the *laudatio funebris* that the delivery should be *tristis* and *summissa* in contrast to other forms of panegyric, in which delivery must be *laeta et magnifica et sublimis*.<sup>50</sup>

The *laudatio funebris* consisted of two parts, each taking up about half the oration. It was at once a eulogy of an individual and of his ancestors.<sup>51</sup> When the orator finished speaking of the deceased he recounted "the successes and exploits of the rest whose images were present, beginning from the most ancient."<sup>52</sup> Quintilian advises a careful distinction between the time in which a man lived and the time preceding his birth. First, things preceding a man's birth should be mentioned, *i.e.*, his country, parents, ancestors. Then, taking this as a theme, there are two ways of concluding: either to show that the praised lived up to the good name of his country and fathers or that by his achievements he brought fame to a humble origin. If auguries of future greatness preceded his birth, these also should be mentioned—"as the oracles are said to have prophesied that the son of Thetis would be greater than his father."<sup>53</sup> It must be shown that the object of praise made proper use of his natural endowments, his advantages of birth and wealth; that he suffered loss with patience; what things he did with liberality, fortitude, justice, honor, or any other virtue.<sup>54</sup> Quintilian suggests as an effective treatment taking up the various virtues separately, assigning to each the deeds performed under it. The audience, he thinks, enjoys hearing what the deceased was the first or only man to perform, emphasizing what he did for others rather than what he did for himself.<sup>55</sup> In discussing the same topic Cicero betrays a familiar personal weakness when he says: . . .

<sup>50</sup> Quintilian, *Instil.* XI, 3, 153.

<sup>51</sup> E. Galletier, *Étude sur la poésie funéraire romaine*: Paris (1922), 193. That there is a discrepancy among the authorities quoted below as to which part came first is unimportant.

<sup>52</sup> Polybius VI, 54, 1 (trans. by W. R. Paton in "Loeb Classical Library").

<sup>53</sup> Quintilian, *Instil.* III, 7, 10 f.

<sup>54</sup> Cicero, *De Orat.* II, 11, 46.

<sup>55</sup> *Instil.* III, 7, 15-16.



*neque tamen illa non ornant, habiti honores, decreta virtutis praemia, res gestae iudiciis hominum comprobatae; in quibus etiam felicitatem ipsam deorum immortalium iudicio tribui laudationis est.*<sup>56</sup>

It would seem, then, that the purpose of the *laudatio funebris* was to mark the place of the defunct in the long train of descendants from a common ancestor, and to set in relief his lofty actions and honors as his contribution to the family glory. Hence, the inscription to T. Clodius Luella at Madaura is true to type, for it ends in this declaration: *Addit hic decus ac nomen suae Claudiae genti.*<sup>57</sup>

A significant point noted by Quintilian must be considered now. Aristotle offers the suggestion that since there is a certain affinity between vice and virtue we should deviate a little from the literal meaning of words (*derivatione verborum*) and call a man brave instead of rash, liberal instead of prodigal, thrifty rather than miserly.<sup>58</sup> To which Quintilian adds that the good orator, of course, would not do so unless *forte communi utilitate ducetur*.<sup>59</sup> One should try to preserve *aliquam speciem probationis*,<sup>60</sup> although it is the purpose of panegyric to amplify (*amplificare*) and embellish (*ornare*) its themes.<sup>61</sup>

Indeed, we have evidence that "amplification" and "embellishment" were almost as customary as the delivery of the oration itself. In the early days of the Republic it was customary for the leading houses to keep lists of events important to the individual and the family for future reference in preparing the funeral laudation; these notes served as the basis of the family tradition, and with the passing of time they could very easily develop tendencies to glorify certain individuals in whose favor the exact historical truth was not always adhered to.<sup>62</sup> Livy, in doubt on a point of history which he is trying to establish in connection with the Samnite wars, complains:

*Vitiata memoria funebribus laudibus reor falsisque imaginum titulis, dum*

<sup>56</sup> *Op. cit.*, II, 85, 347.

<sup>57</sup> F. Bücheler, *Carmina Latina Epigraphica*: Leipzig, Teubner (1895-97), 511, 9.

<sup>58</sup> *Instit.* III, 7, 23-25.

<sup>59</sup> *Ibid.*      <sup>60</sup> *Ibid.*, 5.      <sup>61</sup> *Ibid.*, 6.

<sup>62</sup> Th. Mommsen, *History of Rome*, Dickson's translation: New York, Scribner's (1908), II, 2, 9; cf. Cicero, *Brut.* XVI, 62.

familiae ad se quaeque famam rerum gestarum honorumque fallenti mendacio trahunt; inde certe et singulorum gesta et publica monumenta rerum confusa.<sup>63</sup>

Cicero also objects that *his laudationibus historia rerum nostrarum est facta mendosior*.<sup>64</sup> The usual method was for a family of inferior station to claim relationship to a noble family of the same name, to pretend to a succession of honors that never existed. Cicero gives us an illustration: . . . *ut, si ego me a M'. Tullio esse dicerem, qui patricius cum Servio Sulpicio consul anno decimo post exactos reges fuit*.<sup>65</sup>

For a good example of "embellishment" let us see what Tiberius had to say when he lauded Augustus. There was nothing, he found, in the careers of Alexander or Romulus, "who have the reputation of having done something quite brilliant when very young," comparable to the exploits of the young Octavian in avenging the fallen Dictator; he could be justified only in comparing him to Hercules:

but even so I should fall short of my purpose, in so far as Hercules in childhood only dealt with serpents, and when a man, with a stag or two and a boar which he killed—oh, yes, and a lion, to be sure, albeit reluctantly and at some body's behest; whereas Augustus, not among beasts, but among men, of his own free will, by waging war and enacting laws, literally saved the commonwealth and gained splendid renown for himself.<sup>66</sup>

To take another example, Julius Caesar traced his paternal aunt's descent, on her mother's side, back to Ancus Marcius, and on her father's to Venus; concluding: "Our stock, therefore, has at once the sanctity of kings, whose power is supreme among mortal men, and the claim to reverence which attaches to the gods, who hold sway over kings themselves."<sup>67</sup> The people listened in all seriousness, we are told, to Nero pronouncing the eulogy of Claudius as long as he dwelt on the antiquity of his race, and counted up the triumphs and consulships of his ancestors; but when he went on to speak of his foresight and wisdom, no one could help laughing.<sup>68</sup>

After the funeral the *laudatio* became a part of the *monumenta privata* of the family; a copy was laid away in the archives kept in

<sup>63</sup> VIII, 40, 4.

<sup>64</sup> *Brut.* XVI, 62.

<sup>65</sup> *Ibid.*

<sup>66</sup> Dio Cassius LVI, 36, 4 f. (trans. by E. Cary in "Loeb Classical Library").

<sup>67</sup> Suetonius, *Iul.* VI, 1 (trans. by J. C. Rolfe in "Loeb Classical Library").

<sup>68</sup> Tacitus, *Ann.* XIII, 3.

the *tablinum*, and a short résumé was made to be engraved beneath the waxen image of the defunct in the *atrium*<sup>69</sup> or painted upon the wall of the entrance hall.<sup>70</sup> The not always good poems of tombstone inscriptions were frequently such abridgments in metrical form.<sup>71</sup> *Laudationes* were sometimes published as political pamphlets,<sup>72</sup> and it was probably from this practice that the literary biography developed. For this reason it has often been suggested that Tacitus' *Agricola* is closely akin to the funeral oration.<sup>73</sup>

Cicero speaks of the pleasure to be derived from reading funeral orations,<sup>74</sup> though we have seen that the orator was chosen rather for his relationship to the deceased than for his eloquence, and must frequently have been immature.<sup>75</sup> It is quite possible, however, that they were not always written by those elected to deliver them—at least we know of one famous occasion when this was the case, for the oration delivered by Nero in honor of Claudius was written for him by Seneca.<sup>76</sup>

Dio Cassius has reported in some detail the rather dignified oration Tiberius delivered in honor of Augustus,<sup>77</sup> and Appian's account of Antony's discourse at the funeral of Julius Caesar, which follows the formula of the *laudatio funebris* in all essential details, is familiar to all.<sup>78</sup> These are the only reports of any completeness that we find in the authors. Livy, Pliny, Plutarch, Suetonius, Tacitus, and others have left many brief notices of *laudationes funebres* and by whom they were delivered.<sup>79</sup> These may occasionally contain isolated sentences taken *verbatim* from such orations.

In addition the *Corpus Inscriptionum Latinarum* contains three inscriptions that have been identified as funeral orations. One of these appears to have been written or delivered by Hadrian in

<sup>69</sup> Galletier, *op. cit.*, 193. <sup>70</sup> Mommsen, *loc. cit.*

<sup>71</sup> H. de la Ville de Mirmont, *Études sur l'ancienne poésie latine*: Paris (1903), 396.

<sup>72</sup> Teuffel and Schwabe, *History of Roman Literature*, translated by Warr: London, George Bell & Sons (1891), I, 44 and n. 2. Cf. also 43, n. 3.

<sup>73</sup> J. W. Mackail, *Latin Literature*: New York, Scribner's (1895), 211.

<sup>74</sup> *Orator* XI, 37; *Brut.* XVI, 61 f. <sup>75</sup> Cf. *supra* nn. 19–21, 48.

<sup>76</sup> Tacitus, *Ann.* XIII, 3. The *laudatio P. Scipionis Aemiliana* (129 B.C.) had been written by C. Laelius, but delivered by Q. Fabius Maximus (*Schol. Bob. ad Cic. pro Milone* VII, 2). <sup>77</sup> LVI, 34 ff. <sup>78</sup> B. C. II, 20, 144.

<sup>79</sup> For a detailed list see Graff, *op. cit.*, 76 ff., and Vollmer, "Laud. fun. Rom. hist.," *Jahrb. f. Phil. Suppl.* XVIII, 480 ff.



honor of Matidia, his mother-in-law<sup>80</sup>; it is badly mutilated and has been only partially restored. Another consists of some thirty lines in honor of *Murdiae L. f. matris*, delivered, apparently, by her son.<sup>81</sup> The third, and by far the most interesting, is the oration given by Q. Lucretius Vespillo in honor of his wife Turia.<sup>82</sup>

The *laudatio Turiae* is familiar to all who are acquainted with W. Warde Fowler's *Social Life at Rome in the Age of Cicero*,<sup>83</sup> for he devotes a large part of Chapter v to a charming and interesting discussion of it. The problems connected with the identification of the characters, the period of history in which it is set, not to mention the complicated questions of Roman marriage and legal inheritance it involves, make it a fascinating study.<sup>84</sup> I have often wondered why no one has made this inscription the basis of a Latin play or an historical novel; surely it provides a ready-made plot that is more of a thriller than most of the so-called Roman historical novels that we see on the shelves of our high-school libraries. All Latin teachers, certainly, who are interested in "background material" should read the inscription, preferably in Dessau's *Inscriptiones Latinae Selectae*, for the *CIL* lacks an important fragment.<sup>85</sup>

The *laudatio Turiae* is written in the second person, which suggests that if it was delivered at all it was delivered at the tomb rather than from the rostra. This rhetorical device recalls the line of Tibullus,

Praefatae ante meos manes animamque recentem,<sup>86</sup>

and enables us to sense more deeply what melancholy loneliness must have filled Vespillo's heart as he uttered the final, *Te di manes tui ut quietam patiantur atque ita tueantur opto*.<sup>87</sup>

<sup>80</sup> *CIL* xiv, No. 3579.

<sup>81</sup> *CIL* vi, 2, No. 10230=Dessau, *ILS* ii, 2, 8394.

<sup>82</sup> *CIL* vi, 1, No. 1527, which lacks an important fragment that has been included in Dessau, *ILS* ii, 2, 8393. This is possibly the same Lucretius Vespillo mentioned in Caesar, *B. C.* iii, 7.

<sup>83</sup> New York, Macmillan (1933), 158-167. See also R. S. Conway, *The Vergilian Age*: Cambridge, Harvard University Press (1928), 2-13.

<sup>84</sup> Cf. Vollmer, *op. cit.*, 491, 13 ff.

<sup>85</sup> See n. 82.      <sup>86</sup> iii, 2, 15.      <sup>87</sup> Line 79.

## Notes

[All contributions in the form of notes for this department should be sent direct to Roy C. Flickinger, State University of Iowa, Iowa City, Ia.]

### INTEGER VITAE AND PROPERTIUS

Many of the editors of Horace have believed that *Integer vitae*, the twenty-second ode of the first book, was intended as persiflage aimed at the commonplace of erotic poetry that the person of the lover is sacrosanct and inviolable. Probably the articles of Hendrickson and Reitzenstein have done much to lessen the general acceptance of this view.<sup>1</sup> The thesis of this note is that the ode was intended as persiflage, but not aimed in general at a commonplace of erotic poetry. It was aimed at the expression of the idea in the sixteenth poem of Propertius' third book.

We sometimes forget that the ancient authors were very mindful of their contemporaries, even if they were so confident of their powers as to feel that they were also writing for ages yet unborn. In spite of the fact that a number of articles have been written on the relation of Horace and Propertius and their work, I have been able to find no suggestion that that relation could have anything to do with the interpretation of *Integer vitae*.

As a matter of fact there is little evidence on the relation between Horace and Propertius. There are those who have believed that Horace's remarks about a fellow-poet in *Epist.* II, 2, 91-100 were meant as a hit at Propertius and arose from personal animosity. The remark of the scholiast is also quoted: [*Vergilius*] *coaevos omnes poetas ita adiunctos habuit ut cum inter se plurimum invidia arderent, illum una omnes colerent, Varius, Tucca, Horatius, Gallus, Propertius*. The relations of the others being as they were, the *invidia* must have been chiefly between Horace and Propertius. Another pertinent fact is that the two never refer to each other

<sup>1</sup> Cf. G. L. Hendrickson, "*Integer Vitae*," *CLASSICAL JOURNAL* V (1909), 250-258; and R. Reitzenstein, "Philologische Kleinigkeiten," *Hermes* LVII (1922), 357-365.

by name, and still another is that their echoes of each other are quite scanty indeed, especially Horace's echoes of Propertius.<sup>2</sup>

This evidence can hardly be regarded as a proof of any strong feeling between the two; yet it surely proves a certain lack of sympathy, to say the least. I prefer to follow Amatucci in taking Horace's remarks about his fellow-poet as the utterances of the representative of one literary tendency about a leading representative of another, and uncongenial, tendency.<sup>3</sup> In any case it is difficult to see how Horace could have had much sympathy for the general tone of Propertius' work. The contrast between the extravagances of Propertius' poetry and Horace's insistence on preserving one's sense of values shows most strongly in the field which we are now discussing—erotic poetry.

It is arguable, at least, that *Quis multa gracilis* (I, 5) was meant as a partial statement of Horace's view against that of Propertius in matters of love—a pleasant and cool reminiscence of a past love affair to contrast with the feverish lamentations of Propertius; and it is possible that *Tu ne quaesieris* (I, 11) was also written with Propertius' work in mind. Whether or not this be true, these two poems surely offer a great contrast to Propertius' work; and it is true that Horace would not have written of love as Propertius did and could not have entirely approved of Propertius' tone and his scale of values. It would be natural, then, for him to disapprove of the sixteenth poem in Propertius' third book and to feel that a little teasing would be both appropriate and amusing.

The temporal relation between the two men, as well as other relations, tends to support the view that Horace had this poem of Propertius in mind. If Horace published his three books in 23 B.C. and Propertius published his third shortly afterward, as seems probable, it is very likely that Propertius' sixteenth poem had been finished and was known to the reading public, or at least to the

<sup>2</sup> Cf. C. Pascal, "Orazio e Propertio," *Athenaeum* IV (1916), 150-156; I remain unconvinced by L. Herrmann, "Horace adversaire de Propertius," *Revue des Études Anciennes* XXXV (1933), 281-292, who would identify the bore of the ninth satire in the first book with Propertius and have Horace and Propertius personal enemies because of a quarrel over a mistress.

<sup>3</sup> Cf. A. G. Amatucci, "Due Questioni Propertiane," *Atti del III Congresso Nazionale di Studi Romani*, 43-47.

circle of Maecenas, at least a few months before Horace published his three books, so that Horace would have had the opportunity to compose his answer to Propertius. Thus the reader of those times might more readily have seen a relation between the two poems than we do and might have been more interested by that relation.

Now that we have discussed the background, which as far as I know has hitherto been neglected in this connection, let us return to the text of *Integer vitae* and consider whether it will allow such an interpretation. The objections raised by Hendrickson and Reitzenstein (who apparently did not know of Hendrickson's article) to the view of the editors that the ode was intended to make fun of an erotic commonplace are equally valid against my view that it was intended to make fun of Propertius III, 16 and must be met if that view is to stand.

Reitzenstein was unable to find any persiflage in the first two strophes or any real humor in the rest of the poem; he regards the poem as a serious statement of the poet's feelings. Hendrickson does not find persiflage in the first two strophes, but he does take *integer* and *sceleris purus* as expressions belonging to the standard erotic vocabulary, which would be recognized as such by the reader before he had read very far in the poem, even if they were not so recognized while the first line was being read. This, he believes, makes it possible to read the poem as a well-ordered whole, and he interprets that whole as a fragile crystallization of a sentimental feeling which will be spoiled by too much analysis, like a butterfly prepared for the microscope. "Thus for Horace his single-hearted devotion to Lalage becomes in the circumscribed vision of his soul the type of universal *integritas vitae*" [p. 258].

Hendrickson failed to notice, however, that the ode would proceed just as logically according to the other interpretation. For some reason scholars refer to only two lines of Propertius' poem. As a matter of fact Propertius there runs on for eight lines about the dangerous travels of the lover. If we keep that fact in mind along with the fact that the two poems were read by the same public and accept Hendrickson's suggestion that Horace meant to suggest the erotic terminology to his readers, we may feel that the

first eight lines of *Integer vitae* could very easily cause the reader's mind to turn to those eight lines of Propertius and that for that distance, at least, we are on solid ground. The mind of the reader would not only be directed to the poetry of love in general, as Hendrickson suggests, but it would be quite likely to turn to the eight lines of Propertius' current poem in which he described the dangerous journeys which the lover might safely make.

Hendrickson believed that by explaining the erotic cast of the language he had removed the incongruity between the beginning and the end of the poem. That is, if *integer vitae* and *sceleris purus* are not expressions of abstract and austere morality, we see no difficulty in the later introduction of the lover, the wolf, and the lover's devotion to his sweetly prattling Lalage. So far I should agree with him, but I cannot agree that by making the poem logical he has made it serious. He argues (pp. 256 f.) that he has removed the support of the mock-heroic or burlesque interpretation by removing the incongruity between the first two strophes and the rest of the poem, but in fact he has given a new support to that interpretation by disclosing the logicity of the whole poem.

The third and fourth strophes are to be taken, therefore, as the statement of an illustration of a danger that the lover avoided. In that one must agree with Hendrickson and Reitzenstein; but whereas they prefer to interpret these eight lines with a certain seriousness as a charming and delicate statement of what love can do, I feel that they must depend upon the thoughts of Propertius aroused by the first two strophes and must be taken as a charming and delicate illustration of what might happen to a lover if the attitude of Propertius were to be taken seriously.

Hendrickson would take the last two strophes as an assertion that love will protect the poet in the future, whereas Reitzenstein finds in them only the poet's feeling that by his love he is made *gefeit und gluecklich*, the exaggeration of a momentary feeling. Neither regards the poem as being humorous in intent. Reitzenstein even lays down formulas which should have been followed, were the poem to be humorous, a proceeding which we may feel free to dismiss without comment.

Fortunately it is possible to do more than declare on aesthetic



grounds or by setting up blueprint requirements that the poem is or is not humorous. In the first place, if it is probable that under the circumstances Horace's readers would be quite likely to think of Propertius III, 16, it follows that the poem gets its meaning largely from that fact. The reader who reads on into the third, fourth, fifth, and last strophes thinking of Propertius' assertions about the safety of the lover would have a very different reaction from one who was thinking perhaps of romantically amorous verse then still unwritten. The flight of the wolf would be a pleasant illustration, exaggerated just enough to make the point clear, of the actual folly of Propertius' conceit; and the last two strophes gracefully suggest that, if the love of Lalage is so potent a charm, the poet will certainly keep it in his breast wherever he may go. Thus the whole is an urbane refusal to accept the commonplace of erotic poetry which Propertius used; it is the polite but plain jeer which brings us back from the artificial world of Propertius' poem to the world of common sense. This interpretation is equally as logical as the other and has the merit of taking account of the background of the poem.

In the second place, it should be emphasized that the poem might be humorous without being uproariously funny. If the poem is meant to make fun of Propertius, it does so in a gentle and subdued way, with the fun rather mildly put and not too highly accentuated, which is Horace's usual manner.

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### PRO, PROPE, PROCUL

In the Oxford translation John Jackson renders *Aeneid* v, 124, *est procul in pelago saxum*, "far out in the main is a rock." This version seems to have been ancient, because the Servian commentary warns: *modo haud nimis longe*. Of more value is the Servian note to VI, 10: "*procul*" *enim est et quod prae oculis est et quod porro oculis; unde et duplicem habet significationem, et iuxta et longe*.

This is the sound observation of a man whose mother tongue was

Latin, but the semanticist can go deeper. When a word exhibits two contrary meanings, it is a safe procedure to seek a semanteme from which both meanings may have diverged. In this case the semanteme is *pro* "before the eyes." By the addition of *-que* this became *\*proque*, and this in turn, by the assimilation of *qu* to *p*, became *prope*. The effect of *-que* when added to adverbs or prepositions is to render them less precise in meaning: *hodie* "today," *hodieque* "nowadays," a late, though excellent, example. Thus *prope* signifies "somewhere in front," "near," but not "near" if behind the speaker, which is *post*.

Evidence that the form *proque* existed is furnished by *proximus*, i.e. *proq-simus*, because *q* or *qu* behaves like *c* in this combination. There was also an adjective *\*procilis*, because *procul* presumes this just as *simul* presumes *similis* and *facul* presumes *facilis*. From this may have been derived the name *Procilius*, just as *procul* gave rise to *Proculus*, which, according to Festus, signified "born while his father was abroad," i.e. a *patria procul*. From this, in turn, was derived *Proculeius*.

We now have a series: *pro*, *prope*, and *procul*, all signifying primarily "before the eyes." That *prope* and *procul* are akin is proved by the fact that *prope* may be used instead of *procul*, as in Catullus LXIV, 168:

Ille autem prope iam mediis versatur in undis.

Theseus is no longer "near," because Ariadne has already climbed a mountain, descended to the beach, and made considerable headway with her soliloquy. He is, however, visible before her eyes.

In *Aeneid* v, 124 it is improbable that *procul* means "far out in the main." A Servian commentator to III, 13 offers a wise word: *Quod satis longe fuisse intellegi non potest ne voluptas pereat spectaculi*. The Romans preferred to view their spectacles at close range. Naval contests were exhibited in the arena of the Colosseum, of which the major axis measures only 86 meters. Augustus boasted a little in his *Res Gestae* of the size of his Naumachia, 1800 Roman feet, which is approximately the length of the Circus Maximus. If we pause to consider the number of people who require glasses today, we may imagine how many Romans had defective vision.

I would translate *procul* "in plain view," *ne voluptas pereat spectaculi*.

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### VERGIL AND A. E. HOUSMAN

Whenever I teach the *Aeneid*, I make it a point to introduce my students to the poetry of A. E. Housman—a great scholar and perhaps an even greater poet. Though Housman, in spite of his vast classical training, is almost entirely uninfluenced by Latin and Greek poetry, he does seem, in one instance, to be indebted to Vergil for the origin of a poem—the justification for my periodic digression in class on a poet whose work students ought to know anyway.

Aged Priam, seeing Troy tumbling in ruins about him and the enemy within the very palace gates, throws his armor about his shoulders and girds on his useless sword (*Aeneid* II, 509–511):

Arma diu senior desueta trementibus aevo  
circumdat nequiquam umeris et *inutile ferrum*  
*cingitur*, ac densos fertur moriturus in hostis.

Those lines (and in particular the words italicized) Housman may have had in mind when he wrote the second poem of his book, *Last Poems*. The poem begins:

As I gird on for fighting  
My sword upon my thigh,  
I think on old ill fortunes  
Of better men than I.

The last stanza (which, incidentally, contains the finest translation I have seen of the italicized words) shows the possible indebtedness more clearly:

So here are things to think on  
That ought to make me brave,  
As I strap on for fighting  
My sword that will not save.

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## Book Reviews

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[Review copies of classical books should be sent to the Editorial Office of the JOURNAL at Washington University, St. Louis, Mo. Such works will always be listed in the department of Recent Books, and those which seem most important to the readers of the JOURNAL will also be reviewed in this department. The editor-in-chief reserves the right of appointing reviewers.]

HOFMANN, J. B., *Lateinisches Etymologisches Wörterbuch von A. Walde*<sup>3</sup>, Neubearbeitete Auflage, Erster Band A-L: Heidelberg, Carl Winter's Universitätsbuchhandlung (1938). Pp. xxxiv + 872. RM 20.

The first volume of this work, which has been appearing in fascicles since 1932, is now complete and brought down to the date of final printing by corrections and additions. That a scholar as accomplished as J. B. Hofmann, with the *Thesaurus* materials at his hand, should have vastly improved *Walde*<sup>2</sup> (1910) is only to be expected, but the extent and quality of that improvement no one could have believed possible at the time when Hofmann was given the task of recasting the work.

The philological contribution, first of all, is impressive. *Walde*<sup>2</sup> covered A-L in 456 pages (including additions and corrections); Hofmann requires 780. *Walde*'s six-page bibliography has grown in twenty in Hofmann. The word list has been better arranged and enlarged from the *Thesaurus* material—we count 40 new entries and 104 new cross-references for I-L alone. The great majority of these (excluding Greek terms and those rescued from sub-articles in the old *Walde*) are, to be sure, rare and late words, but, in point of fact, for just this reason we should be grateful for their inclusion. From the *Thesaurus* also Hofmann has added the first author from whom any root-word and most of its compounds and derivatives can be cited, and has indicated those which have continuants in Romance with the appropriate number in Meyer-Lübke's *Ro-*

*manisches Etymologisches Wörterbuch*. The great additional bulk comes, however, not so much from these aids, nor from any fuller discussion of detail—everything, on the contrary, is ruthlessly condensed—but from the incorporation of almost all etymological discussions of recent date and much earlier material which Walde had passed by. The completeness and accuracy of this material are little short of uncanny, as a rather extensive check has proved and misprints are so rare that the Additions and Corrections deal almost entirely with discussions which have appeared during the course of the impression, a most distasteful task which Hofmann has performed with extraordinary vigilance.

But in the direction of the actual etymologies and comparative forms the new edition is even more valuable, for it is here that the classical philologist who is not a specialist stands in the greatest need of sound counsel—and as one may readily confirm from Hofmann's list of rejections runs the greatest risk of not getting it. This is not the fault of etymologists, who must reconstruct an historical process by correlating the usually scanty data to what is phonetically probable (a matter in many respects imperfectly known), checked by what changes in meaning may safely be assumed (i.e., semantics, a "science" which draws the line at practically nothing but Stuart Chase). In these circumstances, no etymology, at least if both ends of the series are not attested, can be proved, and those recognized as certain may merely be ones for which nothing better has yet been proposed. The criticism of such material puts to a severe test the learning, judgment, and impartiality of the critic, and this test Hofmann meets so well that in no instance can it fairly be said that he is certainly wrong, and in very few that he is probably mistaken. The articles on the names of deities, Juno, Juppiter, Lar, Latona, and so on, which have been most exposed to reckless and fantastic hypothesis, are masterly. But that he rejects here what most would find difficult to believe—that Juppiter is not an Italic deity, for example—is even so less reassuring than his refusal to take *amor* as Etruscan, *cattus* as Celtic, and best of all, to assign to Etruscan any noun which appears to have an Etruscan suffix—*Latona*, *lacerna*, *lanterna*, *lamina*, for example. And throughout the work Hofmann's judgment is of

the sort which commands respect even where one is inclined to disagree, whether in favor of one of the rejected hypotheses, which simply justifies Hofmann in including them, or on some other point.

*Incolumis*, to illustrate, is, to be sure, at least very early a synonym of *salvus*, but it should not be translated as if it were equivalent to *integer* or *intactus*. This error gives rise to many misstatements, such as that of Münzer in *Pauly-Wissowa* VIII, 2334, 32 ff., who asserts from Livy's statement *incolumis ad suos tranavit* (I, 24, 11) that Horatius escaped from the bridge unwounded. Compare with this Caesar *B.G.* IV, 15, 3, *Nostri ad unum omnes incolumes, per paucis vulneratis, . . . se in castra receperunt*. On the other hand, the distinction drawn between *litterae* ("briefliche Mitteilung") and *epistula* ("Briefsendung") does not quite hold good for Cicero's usage, but the evidence is bulky and must be discussed elsewhere.

Diels's derivation of *elementum* as \**elephantum* from ἐλέφας was rejected by Walde in his second edition and his *Thesaurus* note indicates only that he knows of nothing better. That much is still true, but the etymology is not good enough even so, and we agree with Professor R. G. Kent, *AJP* LIV (1933), 297 in rejecting it.

The connection of Lydian Κανθαίλης "dog-strangler" with Phrygian δᾱός "wolf," and \**dhau-nos* > Faunus, might have been made to appear more plausible if a little more attention had been given to the difficulty in the meaning. Hofmann's "'Wolf' als 'Würger'" is puzzling. Most wolves would be in a pretty quandry if required to strangle their prey, and it is to be hoped that no one except Altheim believes the development of the meaning of *necare* "kill" into "drown" to be really parallel.

A relation between *iuniperus* and *iuncus* on the ground that both were used for weaving appears extremely unlikely, as indeed do all the other suggestions so far made. What seems to be wanted is a more thorough investigation of the ancient uses of juniper.

For *identidem*, either the older *idem et idem* or Hofmann's newer *idem, item idem* encounter, as he readily concedes, serious phonetic difficulties, but the latter is hardly the easier, and it would seem that a strong argument could be made for *idem et idem*.

These few points should be sufficient to indicate the nature of the relatively small number of objections one would feel compelled to enter, and the excellence of any etymological dictionary which calls forth protests no more numerous and violent than this should be quite clear.

In externals only one adverse comment seems justified. Misprints are rare and never troublesome. A few articles are slightly misplaced, something that is bound to occur when many insertions must be made in proof sheets, but not much difficulty will be caused by this. Still the book is very hard to read and a great deal of this difficulty might be removed either by reducing the number of abbreviations or by telling the reader what they stand for. If the *Abkürzungen* inform us that *vlt.* means *Vulgar Latein* and we can guess that *vl.* means *vielleicht*, how is anyone supposed to know that *vlm.*, means *vielmehr*—or does it? And if *GN* is the normal form for *Gentilname*, of which we are duly warned, why use *P(ersonen)N(ame)* for it without explanation? This is minor but irritating and should be immediately corrected by enlarging the list of abbreviations to include at least a high proportion of those actually used. We trust that this will be done in the next fascicle, if present circumstances allow us to hope that the work will continue. We need it badly.

Noteworthy, however, as is the work itself when absolutely considered, it becomes almost astonishing when one bears in mind the circumstances under which most of it has been accomplished. For Dr. Hofmann is not one of those who enjoy the golden leisure that is accorded distinguished scholars in many a European university, and especially in the enviable professorships of the greater British Universities; hence a brief word about this admirable but personally almost unknown scholar from a friend and fellow-student of his thirty years ago in Munich, may perhaps not appear out of place in this connection. It will certainly help to put the achievement itself in its true light; and it ought to serve as both reproach and inspiration to those of us who are much more favorably situated.

Hindered by a slight auditory defect from pursuing in its ordi-

nary forms the more leisured profession of teaching, J. B. Hofmann joined the staff of the *Thesaurus Linguae Latinae* early in 1909, a year and a half before he had even taken his doctor's degree, this with a masterly dissertation on deponent verbs in early Latin. A good deal of his time in the earlier years was taken up with bibliographical and critical reports for philological and linguistic journals, and then came the extremely difficult eight years of the war and the inflation period, when with impairment of health through under-nourishment, extremely low income, and the general stagnation in printing, comparatively little progress was made. With relatively somewhat better times thereafter, came first the fascinating *Lateinische Umgangssprache* (1926, 2nd ed. 1936); the completely new reworking of the J. H. Schmalz *Syntax und Stilistik* (together with a considerable introduction to the present status of research in the Latin language) in the Müller-Otto *Handbuch der Altertumswissenschaft* (1928), the most masterly presentation now available in that field; and finally the volume here under review.

Since joining its staff he has contributed upwards of 440 columns to the *Thesaurus Linguae Latinae*, more than half of that amount during the past eight years, typical specimens of his work being the great articles *idem* (30 cols.), *domus* (39), *in* (40), *et* (47), and *iam* (50); he has also supplied the etymologies for the letters H, I, and M, and of course done an extensive amount of critical revision on all the articles in the I volume, for which he has been the editor in immediate charge, and of which six fascicles have appeared since 1934. After 1932 his full time has had to be devoted to the *Thesaurus*, leaving for his private scholarly activities only Sundays and holidays, and yet within this period he has brought out a markedly enlarged new edition of the *Umgangssprache*, and five of the eleven fascicles of the *Walde*, for it should be noted that, since this arrangement went into effect, the rate of publication has necessarily dropped from two fascicles each year to one. The efforts required for the accomplishment of so large a body of work of such a high order are without doubt almost literally heroic. It seems a pity that a highly competent and productive scholar



should find it necessary to do his work under conditions so difficult as to constitute an actual hazard to even his physical health.

K. M. ABBOTT and W. A. OLDFATHER

OHIO STATE UNIVERSITY

AND

UNIVERSITY OF ILLINOIS

*Dio Chrysostom*, Vol. II, With an English Translation by J. W. COHOON, "Loeb Classical Library": Cambridge, Harvard University Press (1939). Pp. 441+vi. \$2.50.

This volume is the second of five volumes in which the author proposes to present the works of Dio Chrysostom. It contains the twelfth to the thirtieth discourse, inclusive, all of them interesting to any reader of ordinary culture, filled, as they are, with homely but pleasing philosophy, pleasing rhetoric, and keen literary and artistic insight.

The twelfth or Olympic discourse, the first in the present volume, deals in its earlier part with man's primitive conception of God. The most important part of this address offers a great wealth of apparently original ideas as to what are the field and function of the plastic arts and what are their limitations.

Probably in the year 82 A.D., Dio was banished by the Emperor Domitian both from Italy and his native Bithynia on the charge of being implicated in some way in the conspiracy of one of the Emperor's relatives. In the thirteenth discourse Dio describes his feelings and thoughts at the time. The discourse breaks off suddenly, indicating that the end has probably been lost.

The fourteenth and fifteenth discourses treat the topics of slavery and freedom, and are the chief source for our knowledge of the Stoic doctrine that the wise man alone is free.

The sixteenth and seventeenth discourses are brief discussions on pain and distress of spirit and on covetousness.

The eighteenth discourse is on training for public speaking. Here it is interesting to note that Dio Chrysostom offers a list of authors to read which does not differ greatly from similar lists by Dionysius of Halicarnassus and Quintilian, even though the latter was primarily interested in Latin and gives a Latin list as well.



The nineteenth discourse is a fragment dealing with the author's fondness for listening to music, the drama, and oratory. It is a pleasing introduction to the main topic and makes us deplore the loss of the bulk of the discussion.

In the twentieth discourse Dio discusses the real meaning of "retirement." According to Dio, it is to fix one's mind upon the things that really matter and to disregard trivial things and distractions from without.

The remaining discourses are short, comprising about one-third of the entire volume, and deal with the topics: beauty; peace and war; that a wise man is fortunate and happy; happiness; the guiding (or guardian) spirit; deliberation; what takes place at a symposium; Melancomas, boxer and gentleman (two discourses); the death of Charidamus, an admirer of Dio.

Each discourse has an adequate introduction ranging from a half page to four pages, in which the subject matter is discussed together with whatever literary or textual problems may be concerned with it. Important textual variants of the manuscripts are presented, as well as attractive emendations by various editors. Among the latter are many significant suggestions by E. Capps, editor of the "Loeb Classical Library" and by J. W. Cohoon, translator of the volume under review. The commentary, in the way of footnotes, will be found adequate for the general reader.

The translation is, of course, the most important part of the work. Although it has never been officially so stated, I believe that the editors of the "Loeb Classical Library" seek to obtain in their translations three outstanding characteristics: accuracy, literalness, and high literary quality. The last two are often regarded as mutually exclusive, but in the many contributions to this "Library" they are found together almost uniformly to a very marked degree. It should be remembered that literary excellence in a translation is not to be determined in the same way as it is in the usual composition. It must be considered in the light of its original, not only by evaluating literary qualities in themselves but more importantly by testing the extent to which the translation is a faithful mirror of the literary qualities of the original. Thus literalness will contribute much to the high quality of the translation, and both literal-

ness and literary excellence become closely allied with the first desired characteristic, accuracy. Instead of being in any way inconsistent with one another, these three qualities are very closely allied. Professor Cohoon has succeeded admirably in his translation according to these norms. The work will hold a high place among the contributions to the Greek section of the "Loeb Classical Library."

ROY J. DEFERRARI

THE CATHOLIC UNIVERSITY OF AMERICA

## Hints for Teachers

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[Edited by Grace L. Beede, University of South Dakota, Vermillion, S. D. The aims of this department are threefold: to assist the inexperienced teacher of Latin, to help the experienced teacher keep in touch with matters of interest to the professional world, and to serve as a receiving center and distributing point for questions and contributions on teaching problems. Questions will be answered by mail or in the pages of this department. Contributions in the form of short paragraphs dealing with projects, tests, interest devices, methods, and material are requested. Anything intended for publication should be typed on stationery of regular size. All correspondence should be addressed to the editor of this department.]

### AN HOUR WITH THE MUSES

BY GERTRUDE JOHNSON

Lincoln Junior High School, Logansport, Indiana<sup>1</sup>

#### EPISODES

##### I. PROLOGUE

##### II. THE NINE MUSES<sup>2</sup>

##### III. DANCES OF DAPHNE AND APOLLO

<sup>1</sup> This program, arranged and directed by Gertrude Johnson, was given by the ninth-grade Latin students of her school for the Classical Section of the Indiana State Teachers' Association Convention, Y.M.C.A. auditorium, Indianapolis, October 24, 1940.

Sources of Material: Frances E. Sabin, *Classical Myths That Live Today*; H. A. Guerber, *Myths of Greece and Rome*; Harry C. McKown, *Assembly and Auditorium Activities*; the *Aeneid*, translated by Christopher P. Cranch, "Riverside Literature Series": Boston, Houghton, Mifflin, and Co.; Edith Roeder Jacobs, *Venus*, a dance-drama: New York, The Womans Press, 600 Lexington Avenue \$.50; Rowena Bennett, *Pandora Opens The Box*, a one-act play: Chicago, The Dramatic Publishing Co. \$.35.

<sup>2</sup> In an actual program each one of the Muses would be named together with the name of the pupil who took each part. The same is true of the dances of Daphne and Apollo, the speaker of the Prologue, the musicians, and the participants in the play.

## IV. A PAGEANT OF WORDS

V. PLAY: *Pandora Opens The Box**Dramatis Personae*

Pandora  
 Epimetheus  
 Helena  
 Demetrius  
 Hope  
 Musicians

## Prologue

(Given in front of curtain)

Have you ever wondered what it would be like to live in a land peopled with imaginary creatures, such as ancient Greece, where men believed that every beautiful spot in nature was the home of a nymph, or a satyr, or the playground of the Muses? Even if you couldn't see these creatures, you might hear their voices in the whisper of the leaves, or in the sound of the waterfall.

The nine Muses were the daughters of Zeus and Mnemosyne, goddess of memory. They were born on the northern slopes of Mt. Olympus, in northern Greece. This mountain faced Mt. Pierus, where the Muses were accustomed to play, and from whose springs they were said to have derived inspiration for their songs. The Muses formed the chorus of Apollo, the god of music, and with him they haunted the heights of Mount Parnassus, or Helicon, or danced about the springs of Pieria.

All the graces of civilization are connected with their names—literature, art, music, rhythmic dancing, and learning in general.

Will you imagine, now, that you are looking at the nine Muses assembled on Mount Parnassus, as you spend this little "hour with the Muses?"

(Curtain, drawn, reveals the nine Muses seated at the rear of stage.<sup>3</sup> Vacant seat in center

3

## Seating Plot

Numbers 1, 4, 8, and 11 sit on cushions on the floor, facing Apollo. Numbers 2, 3, 5, 6, 7, 9, and 10 sit on folding camp stools, facing each other. Both the cushions and stools are covered with a one-yard strip of dark green cloth. A much better arrangement

for Apollo, another at left, for Daphne. Muses come to center front and introduce themselves in the following order:)

## TERPSICHORE

I am Terpsichore, the light-footed Muse of dancing.

Let us watch the dance of Daphne and Apollo. You know their story: Apollo sees Daphne dancing and becomes infatuated with her. She flees and calls to her father to save her. In answer to her plea, she is turned into a laurel tree.

"Since you cannot be my wife," said Apollo, "You shall be my tree. I will wear you for my crown; and, as eternal youth is mine, you shall be always green, and your leaf know no decay."

(Enter Daphne, who completes her dance before Apollo enters. Piano and violin music played for both. At the conclusion of the dance, each takes a place on the stage, as indicated in seating plot.)

Dances of Daphne and Apollo<sup>4</sup>

## CLIO

I, Clio, am the Muse of History. I record all great deeds and

---

would be a series of steps covered with artificial grass, resembling a mountain side.

<i>Character and arrangement</i>	<i>costume</i>	<i>properties</i>
1. Daphne	dark green	laurel wreath
2. Calliope	pale rose	a scroll
3. Urania	dark blue, silver stars	a globe
4. Thalia	yellow	comic mask
5. Melpomene	pale green	tragic mask
6. Apollo	rich gold costume, knee length, gold stockings, and sandals; gold band about the head.	
7. Erato	dark rose	a lyre
8. Polyhymnia	pale blue	a scepter
9. Clio	pastel green	scroll and stylus
10. Terpsichore	orange	a flower
11. Euterpe	lavender	a flute or Greek pipes

<sup>4</sup> The dances of Apollo and Daphne are taken from the dance-drama, *Venus*. Cf. "Sources of Materials," footnote 1. The complete pageant, *Venus*, would make a full program. The theme is told entirely by dance, and the dances are very simple.

For this program the dance of Daphne uses figures I to V, inclusive, pp. 26 and 27; the dance of Apollo, figures I to III, inclusive, pp. 27 and 28. Music and costumes as suggested.

heroic actions, with the names of their authors. Therefore, I am represented with a scroll and stylus to indicate my readiness to note all that happens to mortal men and immortal gods.

You see me today in a new rôle, as I shall review for you the History of Words.

(*Clio moves to stage right, while two other Muses come forward to stage left and display colored cards on which are printed the following words.*)

#### A Pageant of Words<sup>5</sup>

Someone has said, "Words are gems through which we may look to pictures of other peoples and other times." Frequently the English words, which we use so casually, contain pictures or stories or bits of history or mythology.

The "Pageant of Words" which you are about to see is made up of common English words, all of which have their birth and setting in the mythology of ancient Greece and Rome. I shall tell you, in a few sentences, the origin of each word.

(*Music accompanies the words.*)

**ATLAS:** All of you are familiar with the book called an *Atlas*, which contains maps of the world. The original *Atlas* held the heavens on his shoulders until, through pity, Perseus changed him into a mountain of stone.

**AURORA BOREALIS:** Have you ever seen the *Aurora Borealis*, or the northern lights? They get their name from *Aurora*, goddess of the dawn, because they are rosy, and from *Boreas*, the north wind.

**BACCHANALIAN:** *Bacchanalian* comes from *Bacchus*, god of all vegetation, but better known as the god of wine. This word describes wild and drunken reveling.

**CEREAL:** The *cereal* which you had for breakfast gets its name from the same Greek root-word from which comes *Ceres*, the goddess of grain.

**CHRONIC:** You've heard of *chronic* grumblers and *chronic* appendicitis. *Cronus*, the father of Zeus, better known to us as Old Father Time, is responsible for this word, which describes that which continues for a long time.

<sup>5</sup> This pageant was arranged by Miss Gertrude Johnson and given in Lincoln Junior High School, Logansport, Indiana. Grateful acknowledgment for word derivations is given to Frances Sabin's *Classical Myths That Live Today*. The New International Dictionary was also used.

The Pageant of Words is an arrangement once used as a separate program, at which time a door at the rear of the stage was covered to resemble a huge book, with the lettering: *Stories About Words*. Students carrying colored, printed cards came out of the "book" as music played softly, and the reader gave the "story" of each word.



**CHRONOLOGY:** *Chronology*, also from *Cronus*, is the science of measuring time.

**DISCORD:** Is it surprising that Mars, the god of war, should have a daughter named *Discordia*? And she was a troublemaker among the gods, too. So our word, *discord*.

**ECHO:** And there was the original *Echo*, a beautiful nymph who was so talkative that Hera deprived her almost entirely of her own voice, allowing her to repeat only the last words of another person's sentence, but never to utter her own thoughts. The unhappy nymph spent the rest of her days in the lonely places of the mountains, compelled to find her only pastime in repeating sounds which she heard.

**FATAL:** This word comes from the same source as does the name of the *Fates* in mythology. The three *Fates* ruled the destinies of men.

**FURIOUS:** Were you ever just *furious*? Then perhaps you behaved like the three sisters, the *Furies*, who drove guilty souls into Tartarus with their scorpion whips. They represent the pangs of conscience which tortured the wicked.

**GEOGRAPHY and GEOLOGY:** These words are derived from *Gaea*, or *Ge*, the earth goddess.

**HARMONY:** *Harmonia* was the daughter of Venus, the goddess of beauty. Our word *harmony* comes from her name.

**HERCULEAN:** A *Herculean* task is one which calls for an extraordinary amount of energy, since *Hercules* was supposed to be a strong man.

**HYGIENE:** The idea of health was, in characteristic Greek fashion, personified as *Hygieia*, the goddess of health, granddaughter of Apollo. From the same root-word comes our word, *hygiene*.

**HYPNOTISM:** The Greek *Hypnos*, or god of sleep, was supposed to have lived in a large cave in a remote and quiet valley. Near the entrance of the cave shadowy forms kept constant watch, gently shaking great bunches of poppies and bidding all who came near to be silent. *Hypnos* was the twin brother of *Thanatos*, Lat. *Mors*, the god of death.

**IRIS:** The colored circle which surrounds the pupil of the eye gets its name from *Iris*, the rainbow, personified as the messenger of Hera, Lat. *Juno*.

**JANUARY:** *January*, the first month of the year, and three other months, receive their names from mythical characters. *Janus*, an early Italian god of doors and gates, is represented with two faces, one in front and one behind, to typify the power of seeing forward and backward at the same time. *January*, the month with which our year begins may be thought of as the "gateway" to the new year.

**JOVIAL:** *Jovial* comes from the word *Jove*, one of the forms of the name *Jupiter*. It means, according to the dictionary, "born under the lucky planet, *Jupiter*, and hence happy and healthy."

**JUNE:** *June*, the name of the sixth month of this year, presumably comes

from *Juno*, the wife of Jupiter. Since part of *Juno's* duty as a goddess was to watch over the welfare of women, and wives in particular, her month, *June*, is still considered a lucky month for marriage.

**LETHARGY:** That's it! We wonder what makes us all so lazy in the spring. We call it, "spring fever." This word means "a state of being dull, stupid, and indifferent." It comes from *Lethe*, the river of forgetfulness in the lower world.

**LUNATIC:** Our English word *lunatic* is connected with *luna*, the moon, because it was once thought that sleeping under the moon's rays produced a mild form of insanity.

**MARCH:** *March*, the third month of the year, was so named because *Mars*, the patron god of the Romans, was a war god, and spring campaigns usually began about that time.

**MARTIAL:** *Martial*, as in *martial* law, also comes from *Mars*, the war-god.

**MAY:** *May*, the fifth month of our year gets its name from *Maia*, the goddess of growth. It is the month of growth of green things on the earth.

**MERCHANT and COMMERCE:** It is interesting to know that such words as *merchant* and *commerce* come from the same root as that in the name *Mercury*, because *Mercury* was known as the god of commerce and patron of merchants, as well as messenger for the gods.

**MORPHINE:** *Morphine*, the drug which can put one to sleep and relieve pain, gets its name directly from *Morpheus*, the god of dreams, who was the son of *Hypnos*, god of sleep.

**MUSIC:** *Music*, as one of the arts over which the nine Muses presided, takes its name from these divinities.

**PANIC:** *Panic*, a sudden, unreasoning kind of fear that takes possession of people at certain times, receives its name from *Pan*, the supposed cause of sudden fear. Travelers in wild and solitary places in Greece often had a strange feeling of fright even when there was no visible cause for it. So, in order to account for it, men said it must be due to *Pan*, the god of the country. He had the head of a man and the body, in part, of a goat.

**PHOSPHORUS:** *Phosphorus*, the chemical which throws off a dull light, goes for its name to the same root-word as does *Phosphoros*, the "light-bearer." He was the son of *Aurora*, and known as the morning star.

**PLUTONIC:** The kingdom of the underworld belonged to *Pluto*. Hence, we call those rocks which are far down in the interior of the earth *Plutonic* rocks.

**SIREN:** Strange, that the harsh sounding whistle which is used as a fire signal, or to sound the warning for the curfew, should have originated in the story of beautiful women, the *Sirens*, whose songs bewitched all who heard them and lured men to death by their music. Occasionally a sweet singer is still called a *siren*. Also, a dangerous woman may be called a *siren*.

**TERPSICHOEAN:** *Terpsichorean*, a very long word, but a common one, is used in connection with dancing, from *Terpsichore*, the Muse of dancing.

**TANTALIZE:** *Tantalize* comes from the name of a man, *Tantalus*, who was punished in the lower world by having food and water ever before his eyes, but always just out of his reach. When he stooped to drink from a stream, the waters fled; and when he reached for the fruit on a branch above his head, the branch swung upward. So he suffered constant hunger and thirst, and a craving for the food and water which he could not reach.

**VULCANIZE:** *Vulcanize* comes from the name of *Vulcan*, commonly known as the god of the forge and the smithy of the gods.

**VOLCANO:** The word *volcano* is also associated with *Vulcan*.

**ZEPHYR:** *Zephyr*, our last word, the soft, gentle wind, gets its name from *Zephyrus*, the mildest and gentlest of all the winds, who are represented as minor gods in mythology. *Zephyrus* also gives his name to the new Ford car, the Lincoln *Zephyr*, and to the twin trains of the Burlington railway, called the *Twin Zephyrs*.

#### POLYHYMNIA

Polyhymnia is my name. I am the Muse of sacred songs. I also preside over rhetoric, religious poetry, and pantomime. I hold a scepter to show that eloquence rules with resistless sway.

A beautiful and familiar sacred song, the "Ave Maria" by Schubert, will come to you now in a cornet duet.<sup>6</sup>

(Play with muted cornets.)

#### MELPOMENE

I am Melpomene. I inspire the authors of tragedy in dramatic art. You see me holding the tragic mask.

I shall read for you an excerpt from Shakespeare's tragedy, "Julius Caesar."

Caesar lies dead. Antony, his friend, has obtained permission from the conspirators to give a funeral oration over him. Brutus has departed, and Antony is left alone with Caesar's body.

Antony: O, pardon me, thou bleeding piece of earth,

.....

—Shakespeare's *Julius Caesar*, Act III, Scene I, 254-275.

<sup>6</sup> To be changed as circumstances demand.

## EUTERPE

I am Euterpe, Muse of harmony and lyric poetry. I am sometimes called the "graceful mistress of song."

A very beautiful lyric poem is the "Ode On A Grecian Urn," by John Keats. Keats is studying the figures on a Grecian urn. He wonders what their story may be. He concludes that their beauty is more important:

Thou still unravish'd bride of quietness,<sup>7</sup>

. . . . .

## CALLIOPE

Calliope am I, Muse of heroic or epic poetry.

One of the world's greatest epic poems is Vergil's *Aeneid*, which tells the long story of the fall of Troy and the travels of Aeneas.

I shall read for you a verse translation from the *Aeneid* at the point in the story where the Trojans are taking the fatal horse into the city (II, 13-28; 40-49; 234-245):<sup>8</sup>

## ERATO

I am Erato, Muse of love songs. In art I am usually pictured holding a lyre.

Listen, with me, to the music of the "Liebestraum," or "A Dream of Love," by Franz Liszt, played as a piano solo.<sup>9</sup>

(Piano Solo.)

## URANIA

I am Urania, Muse of astronomy. Sometimes you will see me holding mathematical instruments, indicative of my love for the exact sciences. Sometimes I am shown holding a globe, or studying the heavens.

What is more lovely than this poetry from the Psalms:

"The heavens declare the glory of God; and the firmament showeth his handywork." (Psalms 19:1)

<sup>7</sup> We have not taken the space to publish the whole of this ode because we have assumed that it would be easily available.

<sup>8</sup> We used the translation of Christopher P. Cranch (See n. 1), but any good verse translation will serve. <sup>9</sup> To be changed as circumstances require.

"When I consider Thy heavens, the work of Thy fingers, the moon and the stars which Thou hast ordained; what is man, that Thou art mindful of him?" (Psalms 8:3 and 4)

## THALIA

I am Thalia, Muse of comedy, known by the comic mask which I hold.

As the last of the nine Muses, I shall present for you a bit of comedy, that form of dramatic composition in which there is a happy ending.

The scene is taken from a play called *Pandora Opens the Box*.<sup>10</sup> The characters are: Pandora, Epimetheus, Helena, Demetrius, and Hope. Pandora and Epimetheus are discovered in the garden suffering from the stings of the "Troubles" which had come out of the box *Pandora* opened.

(*Play begins.*)

At the conclusion of the play the musicians play "Gaudeamus Igitur," while the Muses, Apollo, and Daphne stand at the rear of the stage in the finale.

## CURTAIN

<sup>10</sup> This program uses only the latter part of the play (See n. 1), including pages 26, 27, 28, 31, 32, and 33; omitting pages 29 and 30, and all characters except those mentioned by Thalia.

Pandora and Epimetheus enter from stage right, as did Helena and Demetrius. The "box" is pushed to edge of curtain on stage left, exposing only two sides of it. Hope appears from left.

## Current Events

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[Edited by George E. Lane, Thayer Academy, Braintree, Mass., for territory covered by the Association of New England and the Atlantic States; Dwight N. Robinson, Ohio Wesleyan University, Delaware, Ohio, for the Middle States east of the Mississippi River; G. A. Harrer, the University of North Carolina, Chapel Hill, N. C., for the Southeastern States; Russell M. Geer, Tulane University, New Orleans, La., for the Lower Mississippi Valley and the Southwest; Alfred P. Dorjahn, Northwestern University, Evanston, Ill., and Franklin H. Potter, the University of Iowa, Iowa City, Ia., for the Middle Western States. News from the Pacific Coast may be sent to Fred L. Farley, College of the Pacific, Stockton, Calif.]

This department will present everything that is properly news of general appeal, but considerations of space compel the editors to ask that items be made as brief as possible. Whenever feasible, it is preferable to print programs of meetings which would draw an attendance from a large area as live news in advance of the date rather than as dead news after the event. In this connection it should be remembered that the December issue, e.g., appears on November fifteenth and that items must be in hand five or six weeks in advance of the latter date.]

### Broadcasting at the Indianapolis Meeting

Not listed on the formal program of the Thirty-Seventh Annual Convention of the Classical Association of the Middle West and South, held at Indianapolis, April 10-12, were two radio "roundtables" over Stations WIBC and WFBM, each of which generously gave the Publicity Committee fifteen minutes of program time. The theme of both "roundtables" was "The Debt of Western Civilization to Greece and Rome." Over WIBC on April 10, at 3:15 P.M., the members of the panel were Professor Robert J. Bonner, of the University of Chicago; Professor Lillian Gay Berry, of Indiana University; Professor Frank H. Cowles, of the College of Wooster; and Professor Russell M. Geer, of the Tulane University. Over WFBM on April 11, at 4:15 P.M., the panel consisted of Professor Charles E. Little, of George Peabody College for Teachers; Professor Getrude Smith, of the University of Chicago; President Dorothy M. Bell, of Bradford Junior College; and Professor James Stinchcomb, of the University of Pittsburg. Professor Jonah W. D. Skiles, of Westminster College, Fulton, Missouri, arranged and directed both programs and acted as chairman of both panels. Station WIRE also offered time, but the available time proved unsuitable for the purposes of the Association.

### Eta Sigma Phi Essay Contest

For a trial period of three years, beginning with 1941-42, Eta Sigma Phi



has established a national Essay Contest, open to any student in a four-year college who is currently taking one or more courses in Latin or Greek.

There will be three prizes of \$100, \$50, and \$25, but the Board of Trustees, through three of its members acting as judges, reserves the right to award no prizes if the essays seem unworthy.

Each essay must contain 1500-2000 words, and the topic will be changed each year. The topic announced for 1941-42 is "The Value to Students of Milton's *Paradise Lost* of Having Studied Vergil's *Aeneid*."

All essays for 1941-42 are to be submitted not later than March 1, 1942.

Each contestant is required to send three copies of his manuscript, without marks of identification, to the Executive Secretary, together with his name and address on a separate paper and a certificate from the head of the Department of Classical Languages of his school showing that he is qualified to compete in the contest.

The Executive Secretary will enter upon each essay submitted an identifying number and will retain the name and address of the sender, transmitting the essays themselves to the judges. Their decision will depend upon stylistic qualities as well as contents.

Manuscripts will not be returned unless that is expressly requested and return postage provided. The winning essays will belong to the Board of Trustees, which reserves the right to print one or more of them in the *Nuntius*, official quarterly of Eta Sigma Phi.

MARY K. BROKAW, *Executive Secretary*

OHIO UNIVERSITY  
ATHENS, OHIO

#### Florida—John B. Stetson University

On March 28, 1941, four hundred and twenty-nine high-school students, representing seventeen schools, participated in the Florida State Latin Contest, sponsored by the Department of Classical Languages of John B. Stetson University. From this preliminary contest approximately fifty students were selected to enter a final test at Stetson on April 18. A state-wide winner for each of the four years was selected and prizes were awarded. Since the contest has met with favor, the university plans to sponsor it annually.

Classical friends will be glad to know that Dr. B. W. Davis, Professor of Classical Languages, has recently been made Dean at Stetson.

#### Iowa—State University

The Humanist Society of the University of Iowa, composed of instructors in ancient and modern languages and English, appointed a committee to make a reply to the argument contained in the booklet entitled *What the High Schools Ought to Teach* (Cf. *CLASSICAL JOURNAL* XXXVI, 9, 513-517). The statement of the committee, adopted unanimously by the Society, reads:

The attention of the Humanist Society of the State University of Iowa has been

called to a proposal made recently by a Special Committee reporting on "What the High Schools Ought to Teach," published by the American Council on Education, Washington, D. C. This report, commenting unfavorably on claims made for educational values of foreign-language study, proposes that more room be given for new courses in the high-school curriculum by substituting a general-language course for specific foreign-language courses. The Humanist Society understands this to mean that the Special Committee proposes to replace specific foreign languages now taught on the senior high-school level with a general-language course on the same level.

The Humanist Society wishes to record its disapproval of such a proposal on the ground that, first, a general-language course cannot present adequately the educational values inherent in a foreign-language course; second, that it would be extremely difficult to provide teachers adequately equipped to teach the four or five different foreign languages included in a general-language course, with the background necessary for each language; third, that unless this course were taught by language specialists, it would have to be simplified and thus reduced to the junior-high level. This would mean that the majority of senior-high-school pupils would not be likely to have experience in a foreign language until they entered college, which in the case of the great majority of high-school graduates would mean no foreign language study at all. In the opinion of the members of this Society, study of specific foreign languages should be undertaken earlier rather than later in the course of high-school instruction. The proposal of the Special Committee of the American Council on Education, if adopted, would mean that foreign-language study would be undertaken by only a very small percentage of those who would be able to profit by such study.

The members of the Society are convinced that the present state of international relations, with the increasing interest that nations have in each other's national life, as well as the importance of understanding properly each other's problems and way of living, demand even greater emphasis upon foreign-language study and that this is best undertaken between the ninth and twelfth grades of the secondary school. The Society is further convinced that most of the values claimed for a general-language course *at the high-school level* can be better achieved through the study of one or more foreign languages. On the other hand, it is obvious that few or none of the *specific* values of the study of a particular language can be achieved in a general-language course.

The Humanist Society is convinced that no adequate study has yet been made to determine the equivalence of subjects in the high-school curriculum. It does know, however, that in the Pennsylvania Ten-Year Study conducted by the Carnegie Foundation for the Advancement of Teaching, students in the foreign languages stood second from the top in the ten subject-groups in gains in available knowledge. This means that the study of specific foreign languages tends to associate with it an accumulation of facts and interests that becomes "a relatively permanent and available equipment of the student."

The Society has noted that the personnel of the Special Committee was composed solely of administrators and professors of education. The Society believes that when so important an educational change as that of substituting a general-language course for specific languages is contemplated, the personnel of the investigating and recommending committee should include at least one member who is a specialist in two or more languages and has had direct experience with measuring values attainable in the foreign-language classroom.

In view of the fact that such studies and such provisions have not yet been made,

the Humanist Society cannot consider valid the conclusions of this Special Committee. It is convinced, moreover, that the general acceptance of this proposal would occasion a decided weakening in the educational structure of the secondary-school curriculum.

(Signed) JOHN C. MCGALLIARD, ENGLISH: CHAIRMAN

DORRANCE S. WHITE, CLASSICAL LANGUAGES

HERBERT O. LYTE, GERMAN

EUGÈNE JOLIAT, ROMANCE LANGUAGES

April 21, 1941

NORMAN FOERSTER, DIRECTOR, SCHOOL OF LETTERS

#### **Again, What the High Schools Ought to Teach**

Copy of Resolutions presented at the annual meeting of the Association of Modern Language Teachers of the Middle States and Maryland by Henry Grattan Doyle, of the George Washington University, and unanimously adopted by the Association:

WHEREAS, The American Youth Commission has sponsored a pamphlet entitled "What the High Schools Ought to Teach," prepared by a committee consisting of three professors of education in Teachers' College, Columbia University, two other professors of education, three city superintendents of public schools, and one high-school principal, and one director of an industrial institute; and

WHEREAS, This report deals in cursory fashion with what it called the "conventional subjects," devoting to "criticism" of English, mathematics, foreign languages, history, and natural sciences slightly over two pages in a thirty-six page pamphlet, and including among what it discusses as "vicious aspects of the ninth grade" English composition, algebra, foreign languages, and history; now therefore be it

*Resolved*, That this Association protests the exclusion from membership in a committee preparing a report issued under the sponsorship of a body of such national importance as the American Youth Commission and devoted to "What the High Schools Ought to Teach," of any but professors of education and educational administrators, and particularly protests the omission of any representatives of the general public, of parents, of industry and labor, of business and professional life, of the intellectual leadership of this country, and finally of any representatives of the so-called "traditional subjects," of English, mathematics, foreign languages, history, and natural sciences; and be it further

*Resolved*, That this Association protests the persistent efforts of a few educational leaders, commissions, professors of education, and educational administrators, to decry the teaching of "exact and exacting" studies, of mathematics and science, of history and English and foreign languages, all of which contribute to an understanding of the world in which we live and at the same time help to provide knowledge and skill vital to any program of national defense.

#### **Eduard Norden**

Eduard Norden, professor emeritus of the University of Berlin and member of the Prussian Academy, died on July 13th of this year, in Zurich, Switzerland, at the age of seventy-four. In spite of ill health and the cruel persecution of the contemporary rulers of a state which he had served faithfully, and

which had conferred upon him the highest honors, his scholarly productivity had remained unimpaired. Only a year ago his latest book, *Aus altromischen Priesterbüchern*, a study of early Latin religious formulae, was published by the Swedish Academy of Lund, a final monument in exile to his own scholarship, and a tribute to his great teacher Franz Bücheler, to whose memory it is dedicated.

Norden is doubtless best known to American scholars for his *Antike Kunstprosa*, two volumes of nearly a thousand pages, published in 1898, and since then repeatedly issued. For all its wide range from the earliest monuments of Greek prose down to the end of antiquity, with even some excursions into the Middle Ages and the early Renaissance, it was almost a juvenile work, the product of a young man of thirty, whose doctorate lay only seven or eight years behind him. While it was a book of enormous range, it was in no sense an encyclopedic repertory, but a continuous investigation of Greek and Latin style, ramifying into a multitude of detailed problems and novel points of view. To illustrate by a single example: Norden was the first to recognize that the so-called *cursus* of Medieval Latin was the accentual successor of the rhythmic clausulae of Ciceronian and Silver Latinity. Only those who are familiar with the vast literature of this subject can appreciate what a flood of light his observations cast upon a subject, up to that time obscure and little understood.

Of his other larger writings, let me name only two, his *Agnostos Theos*, (1912), a study in the forms of ancient worship and ritual, and the small but penetrating book bearing the title *Die Geburt des Kindes*, which starts from a consideration of the Vergilian "Messianic Eclogue." In both of these the same quality appears which I have referred to in the *Antike Kunstprosa*—an effort to associate the details of a text with ideas and with traditions of literary forms extending over long stretches of time, and even reaching into our own day. Religious studies in one form or another (as first in his great edition of Vergil's sixth book) became more and more the center of his interests, in recognition of which the honorary degree of Doctor of Theology was conferred upon him by the University of Bonn.

In 1936 Norden was one of the distinguished group of foreign scholars brought to this country by Harvard on the celebration of its three-hundredth anniversary, and was honored with the Harvard degree. Soon afterward he visited us at Yale as a guest of Branford College, and was entertained at a considerable dinner of sympathetic colleagues. We had asked him to speak to us, and consenting he suggested the consideration of some problem of classical philology. However, knowing the variety and interest of his academic career, we begged him rather to give us an account of his own teachers and friends. Not without some protest he yielded, and speaking quite informally, he passed in review some of the scholars of his own university study and of his early academic career: Mommsen, his first teacher in Berlin; Bücheler and Usener, his more intimate and more influential teachers in Bonn; Kiessling,

the wit and wag, his senior colleague in Strassburg; Susemihl, the quaint survivor from an earlier time in Greifswald. It was a spirited and fascinating review, presented in a German so simple and lucid that scarcely a sentence was missed by anyone. It revealed to us not only the scholar and the shrewd judge of men, but the practical speaker and lecturer, whose auditorium can never have been dull.

To the writer of these lines the death of Norden is not only the end of a great scholar, but the loss of one whose friendship goes back to association with him in the *Bonner Kreis* in 1889-1890. The *Kreis* was a little group of some fifteen or twenty students pursuing for the most part classical studies. Its organization dated from the great days of Ritschl and Jahn, with the name of Franz Bücheler first on the roll, placed there in 1856. It was at once a serious and convivial group, with traditions of distinguished names in its past and, for all its light heartedness and gayety, not without consciousness of a great tradition to maintain. It is doubtless irrelevant, but I cannot refrain from adding in conclusion, that in 1939 the same government which lent tragedy to Norden's latest years abolished the *Kreis* by formal decree, as an organization at variance with the educational policy of the state.

G. L. HENDRICKSON

## Classical Articles in Non-Classical Periodicals

[Compiled by Professor Adolph Frederick Pauli and John William Spaeth, Jr.,  
of Wesleyan University.]

*The American Historical Review* XLVI (1941).—(July: 765-787) Kurt von Fritz, "The Historian Theopompus: His Political Convictions and His Conception of Historiography." An interpretation of Theopompus' moral and political judgments and opinions which shows wherein he was consistent. "There are two outstanding objects of his hatred: luxury, licentiousness, and a dissolute life; and democracy." He advocated the restoration of "an oligarchic form of government and a hierarchic society."

*The Architectural Review* LXXXIX (1941).—(April: 71-74) M. L. Clarke and W. T. Brown, "The English Discovery of Greece." An account of "the antiquarian pilgrims" of the period extending from about 1750 to 1830. Their point of view is contrasted with that of "the modern visitor." There are sixteen illustrations.

*Ars Islamica* VII (1940).—(Part 2: 125-133) Hugo Buchthal, "'Hellenistic' Miniatures in Early Islamic Manuscripts." "... the two Islamic manuscripts which are the subject of the present enquiry . . . should not be confused with products of the Baghdad school, but should be regarded as Islamic offshoots of Hellenistic culture in the eastern Mediterranean." There are forty-eight photographic illustrations.

*The Art Bulletin* XXIII (1941).—(June: 103-116) Myrtila Avery, "Miniatures of the Fables of Bidpai and of the Life of Aesop in the Pierpont Morgan Library." "In conclusion, the Morgan miniatures appear to have been copied in the late tenth or early eleventh century, in a South Italian scriptorium, from a Greek folklore book containing illustrations for a fragment of the Bidpai tales and a Life of Aesop, for which each cycle may have had a still earlier prototype. The archetype for the Bidpai miniatures may conceivably have been Arabic, but the archetype for the Aesop scenes was late classical." There are forty-one photographic illustrations. (165-167) Sirarpie Der Nersessian, "Pagan and Christian Art in Egypt: An Exhibition at the Brooklyn Museum." A review of the exhibition titled "Pagan and Christian Egypt," held at the Brooklyn Museum, January 23 to March 9, 1941. Three photographic illustrations accompany the article.

*Art News* XL (1941).—(March 1-14: 8-11) Doris Brian, "Pagans and Christians in the Twilight of Egyptian Art." An account of "the Brooklyn



Museum's exhibition of 'Paganism and Christianity in Egypt—Egyptian Art from the First to the Tenth Century.' There are ten photographic illustrations. (13-26) "The Portrait: Milestones of 45 Centuries." A report on an exhibition arranged by the Boston Museum of Fine Arts. Five of the illustrations are of portraits from the ancient Mediterranean and Near Eastern cultures.

The *Atlantic* CLXVII (1941).—(May: 616-622) Richardson Okie, "When Greek Met Greek." Historical fiction. As the fortifications of Athens and the Piraeus were being destroyed, following her surrender to Sparta in 404 B.C., a certain Athenian relates the story of Pylos to remind his listeners "that Spartans have not always beaten Athenians." (June: 757-763) A. Lawrence Lowell, "Who is Killing the Classics?" Mr. Lowell believes that the study of the classics at school makes "a singularly good preparation for the subsequent pursuit of almost any subject," and that their decline "has been due in some part to the well-intentioned, but unwise, efforts of its advocates to advance the study of the languages, and to urge it on inadequate grounds." CLXVIII (1941).—(July: 41-49) Stringfellow Barr, "A College in Secession." President Barr reviews the first four years of the "New Program" at St. John's College in Annapolis. In 1937 it was decided "that the College should abolish the elective system and the textbook and substitute for them an all-required four-year course based on the study of the great books of the Western tradition, of the sort which American colleges of liberal arts had furnished before Eliot of Harvard had introduced the elective system and the elective system had introduced vocationalism, a growing intellectual chaos, and, finally, the illiterate alumnus."

The *Commonweal* XXXIV (1941).—(July 4: 252 f.) Theodore M. Avery, Jr., "Sir James Frazer." A brief survey of his life and writings.

The *Contemporary Review* CLIX (1941).—(February: 206-212) Lonsdale Ragg, "Trees in the Odyssey." The author concentrates his attention on "the Phaeacian orchard." (May: 570-576) Alma S. Wittlin, "Verres, Plunderer and Art Collector." A cursory account of Roman art collectors of the first century B.C.

*English* III (1941).—(Spring: 177-180) Bernard Groom, "The Unity of Literature and Its Place in Education." Advocates that the colleges and universities of England encourage the study of European literature as a unit by offering scholarships in General Literature. The article is enlightening regarding the position of classical studies in English education since the war of 1914-18.

*Ethics* LI (1941).—(April: 253-290) Richard McKeon, "Aristotle's Conception of Moral and Political Philosophy." A detailed analysis. "The *Nicomachean Ethics* and the *Politics* are the two parts of a single inquiry or science.

... Political science, as Aristotle treats it, supplements ethics by treating man as a part of institutions organized in view of ends, as ethics supplements politics by treating ends in terms of the potentialities, abilities, and reasons of men."

The *Fortnightly* CLV (1941).—(February: 181-189) W. L. Carter, "Ionian and Aegean Islands." A brief travelogue with allusions to the ancient life that had flourished on the islands.

The *German Quarterly* XIV (1941).—(May: 176-181) Andrew Louis, "The Stabilizing Force in Modern Language Education." "If now, we—and by we, I mean all the teachers of foreign languages, classical and modern—can unite and consolidate the experiences of the last sixty years, we may yet halt the processes of disintegration and even regain some of the lost ground."

*Harpers Magazine* CLXXXIII (1941).—(June: 27-35) James Marshall, "Plato, Buddha, and President Hutchins." A vigorous advocate of vocational education, the author decries the attitude toward it expressed by Plato in his *Laws*. Mr. Marshall seems to assume that classicists, and President Hutchins, represent a point of view unfriendly to vocational education, experimental science, the social studies, and the "democratization of education."

The *Hibbert Journal* XXXIX (1941).—(April: 299-308) William Ross, "Jericho and the Date of the Exodus." A review of the evidence and theories. The author agrees with Professor Garstang that the date of the Exodus was about 1445 B.C., and that Jericho was destroyed "about the end of the fifteenth century, or the beginning of the fourteenth."

The *Illustrated London News* CXCVIII (1941).—(March 1: 292 f.) Arthur Upham Pope and Phyllis Ackerman, "Prehistoric Nature Worship in Western Iran: Bronzes from Kuh-I-Dasht Revealing—with Assyrian Affinities—a Sophisticated Culture and a Superlative Technical Skill Prevailing in Persia in 1200 B.C." Several bronze reliefs are interpreted as symbolic expositions of the local cult whose "central concept is the necessity of controlling weather for the sake of fertility and this is believed to depend on the moon, the sun, and the sky-power which, dominating these two, assures the succession of the seasons. . . ." There are eight photographic illustrations and a map. (May 3: 566-569) A relief map and twelve pictures of Greece, with explanatory captions and notes. Associations with antiquity are indicated.

*Isis* XXXIII (1941).—(March: 4-7) Aubrey Diller, "The Parallels on the Ptolemaic Maps." The author states certain conclusions derived from a study of the parallels. (June: 232-236) Alfred C. Andrews, "The Silphium of the Ancients: a Lesson in Crop Control." "For a period of approximately six centuries the supply [of silphium] remained unimpaired under careful control." It ceased entirely about the middle of the first century of our era.

*Language* xvii (1941).—(April–June: 83–92) William M. Austin, "The Prothetic Vowel in Greek." "The so-called prothetic vowel in Greek finds its ultimate explanation in Indo-Hittite." (99–118) Yakov Malkiel, "The Development of *-ivu* in Latin and Romance." "The paper follows the development of the suffix *-ivu* in classical and medieval Latin and in the Romance languages, with the purpose of establishing the syntactic and semantic changes which it underwent and of determining the channels through which it filtered down from Latin into the vernaculars." (119–126) Mack Singleton, "Spanish *acordar* and Related Words." One of the conclusions is "that *acordar* and its derivatives may all eventually be derived from *cor*, *cordis*."

*Life* x (1941).—(April 28: 12–13, 15) "... Ruins of Persian Empire." Eleven air photographs recently published in E. F. Schmidt's *Flights over Ancient Cities of Iran*. These are accompanied by captions and a note.

*Life and Letters To-day* xxix (1941).—(April: 38–47) W. L. Carter, "In the Epirus." A travelogue with some allusions to classical antiquity.

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*Modern Language Notes* lvi (1941).—(April: 252–258) Samuel K. Workman, "Versions by Skelton, Caxton, and Berners of a Prologue by Diodorus Siculus." A comparison of procedures in composition. (278 f.) Nathan Dane, II, "Milton's Callimachus." The edition of Callimachus from which Milton cites in the *marginalia* of his copy of Pindar, now in the Harvard University Library, was evidently that edited by Bonaventura Vulcanius, Antwerp, 1584. (June: 458) Harry J. Runyan, "An Emendation to A. E. Houseman's Translation from Euripides' *Alcestis* (962–1005)." Read "far seeking" for "far-seeking;" in a private letter Housman wrote that "*seeking* is a noun substantive."

*Modern Language Quarterly* II (1941).—(March: 3–23) Berthe M. Marti, "Arnulfus and the *Faits des Romains*." The article contains (1) a description of Arnulfus' twelfth(?)-century commentary on Lucan and (2) a discussion of its importance as a source of the Old French *Faits des Romains*, "a Life of Caesar compiled out of Lucan, Suetonius, and Sallust by an anonymous French author at the beginning of the thirteenth century." (109–114) Seabury M. Blair, "The Succession of Lives in Spenser's Three Sons of Agape." In his treatment of the story of Agape's three sons in the fourth book of the *Faerie Queene* Spenser "may have received the suggestion for the personification from one of two treatises immensely popular in the Renaissance, Marsiglio Ficino's *Commentary on Plato's Symposium Concerning Love* or Cicero's *De Amicitia*."

*Modern Language Review* xxxvi (1941).—(January: 98–105) James A. Notopoulos, "Shelley's Translation of the *Ion* of Plato." Discussion of the date (1821) and of the two variant versions of the translation. (112–115)

Reed E. Peggram, "A Neglected Dutch *Amphitryon* of 1679." Description of a Dutch play, *Amphitruo*, in verse, published at Amsterdam in 1679 (second edition, 1680), by 'D. B.,' which stands for Diderik Buysero, called "the Maecenas of his day in Holland."

*Modern Philology* xxxviii (1941).—(February: 305–317) F. M. Powicke, "Notes on the Compilation of the *Chronica Majora* of Matthew Paris." (May: 385–403) James Hutton, "Analogues of Shakespeare's Sonnets 153 f.: Contributions to the History of a Theme." An endeavor to trace the literary links that connect the two Shakespearean sonnets with the "ultimate original," which is an epigram by Marianus Scholasticus in the *Palatine Anthology* (ix, 627). "Shakespeare's immediate source still eludes us, though we know somewhat better than before what we should expect to find."

*More Books (Bulletin of the Boston Public Library)* xvi (1941).—(February: 43–70) Zoltán Haraszti, "A Group of Incunabula." A description of "fourteen more incunabula" contained in the Boston Public Library.

*National Geographic Magazine* lxxix (1941).—(April: 449–480) Dorothy Hosmer, "Rhodes, and Italy's Aegean Islands." An article accompanied by 32 photographic illustrations and a map.

*Nineteenth Century and After* cxxix (1941).—(January: 1) Helen Waddell, "The Exiles." Verse, "translated from a sixth-century poem by Boethius, written during his imprisonment at Pavia by order of Theodoric. . . ."

*PMLA (Publications of the Modern Language Association of America)* lvi (1941).—(June: 583–585) T. W. Baldwin, A. H. Gilbert, and T. O. Mabbott, "'A Double Janus.'" Three additional notes on Milton's phrase in *Paradise Lost* xi, 129.

*Political Science Quarterly* lvi (1941).—(March: 51–83) Kurt von Fritz, "Conservative Reaction and One-Man Rule in Ancient Greece." The article discusses "the reactionary forces that contributed to the trend toward the principle of one-man rule which can be observed in the fourth century" and surveys the literature of the fourth century in which "the political tendencies find their strongest expression,"—Xenophon, Antisthenes, Plato, Isocrates, and Theopompus. "There is a kind of tragic irony in the fact that at the end of a century the reactionary circles returned to the convictions of their fifth-century predecessors and became again the most fervent and by now the most acrimonious opponents of a principle of one-man rule, of which throughout the greater part of the fourth century they had been the strongest advocates."

*Saturday Review of Literature* xxiv (1941).—(June 7: 8 f.) N[orman] C[ousins], "Still Required Reading." An editorial recommending Thucydides as pertinent reading today: "the reader of Thucydides will find it difficult to escape the feeling that these two wars—the one being fought today and the

one fought more than two millennia ago—stand apart from all other wars in their peculiar attraction for each other. . . . The war between the Greek giants—like the war between the European giants—came about and was fought because two worlds were in conflict. It was the 'we-or-they' struggle between democracy and oligarchy—the equivalent in the pre-Christian era for the totalitarian state."

*School and Society* LIII (1941).—(March 15: 321–326) Karl P. Harrington, "Why Latin?" An ardent justification of the study of Latin. (April 12: 457–461) James Marshall, "Fallacies of the Faint of Heart." A defense of modern education against attacks from various critics, including classicists. The classics "in perspective . . . frequently prove to be ceremonials and tracts of the time in which they are written, and they must be read as such, for they have little message that can be transferred to to-day. . . . They may inspire thought and understanding, but they are dangerous to thought and understanding when sanctified as subjects worthier of study than the forms of current civilization. . . . As a whole, students are no longer stimulated by the classics. They want to learn science, mechanical skills, and the dynamic matter of economic and political science. . . . to insist on a classical education in the face of the broader needs of the student body to-day is to say that we do not believe in a democratic school system. . . ." (April 19: 500 f.) "Views of the Classicists on 'What the High Schools Ought to Teach'." Text of a resolution adopted by the Classical Association of New England at its annual meeting on April 5. (See *THE CLASSICAL JOURNAL* XXXVI, 573 f.) (May 3: 558–560) I. L. Kandel, "The Value of Latin." The value of Latin "must be sought . . . in its meaning for the culture of mankind. . . . There is far more at stake in American education than the value of Latin. . . . What is imperiled to-day is the tradition of humanism. If the danger that is threatening is to be averted, it will only be by a concerted effort on the part of all those who still have faith in this tradition." (May 10: 585–591) B. L. Ullman, "The Languages in General Education." An address before the Seventh Annual Foreign Language Conference of New York University, November 16, 1940. "The gist of my talk can be put in one short sentence: the languages *are* general education. Next to the three R's, I think, and I believe you think, they have more educative value than any other subject."

*Scientific American* CLXIV (1941).—(June: 340–342) Neilson C. Debevoise, "Mud Huts to Skyscrapers: Archaeology Shows that Many Modern Building Methods are Thousands of Years Old." Examples cited especially from Egypt and Mesopotamia. Seven illustrations.

*Scientific Monthly* LII (1941).—(March: 265–267) John D. Buddhue, "The Origin of Our Numerals." " . . . Roman numerals appear to be of Etruscan origin, with perhaps a trace of Greek, while the Arabic figures are really of Indian origin."

*Studies in Philology* xxxviii (1941).—(April: 158–164) Arnold Williams, "The Two Matters: Classical and Christian in the Renaissance." The article emphasizes the importance of theology "in the thinking of the men of the Renaissance. . . . The classics and theology were the two chief matters of Renaissance culture. They were wedded as man to wife, and the literature born of the union naturally owes much to both its parents." (386–389) Don C. Allen, "Recent Literature of the Renaissance: Neo-Latin." A bibliography.

*Times Literary Supplement* (London) xl (1941).—(No. 2036, February 8: 63 and 65) "Philip v of Macedon, Tyrant and 'Darling of Hellas': The Sudden Awakening of Rome." An extended review of F. W. Walbank's *Philip V of Macedon*.

SPAETH